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HIGH SCHOOL ENGLISH

BOOK TWO

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PREFACE

HIGH SCHOOL ENGLISH is a comprehensive term including Grammar, Oral and Written Composition, English Literature and the history of English Literature. During the secondary school period the pupil should study the structure of the English Language; he should acquire habitual use of forceful and appropriate language in speaking and writing by the daily practice of oral and written self-expression; he should form a discriminating taste for good literature by much reading, together with class discussion regarding the form and content of the literature read. This revised edition of *High School English* is presented as a guide in such work.

Composition is regarded by the authors as the practice of self-expression by means of language. The chief purpose of Composition in the High School is to induce the child to speak and write freely out of his experience without conscious regard for formal, literary standards. If the product of that self-expression is spontaneous, unrestrained, in accordance with good usage, it will probably have literary value. Such spontaneity and fluency of expression will come only when the child's experience has been vivid, after he has thought about that experience, and when he is eager to communicate the experience to others. The exercises of this book have been selected carefully so that they may fall within the ready comprehension of High School pupils. The subjects are varied to come within the varied experiences of pupils from widely different communities and modes of home life. The teacher must determine the availability of each subject for her particular class and for the individual

pupil. Only that subject should be chosen for composition, whether oral or written, which has at some time been within the pupil's own experience.

Oral Composition receives especial attention in this edition because the authors recognize the great importance of the spoken word. Exercises are presented to guide the teacher, but their chief purpose is to stimulate the teacher in drawing out of the class before him topics relating to daily occurrences in the lives of the pupils. If the teacher is acquainted with the inner life of the community and knows the individuality of the pupils, the oral composition work will grow naturally out of the daily life of the class. This is as it should be. It is hoped that the subjects presented for practice will be suggestive.

The chapter on Criticism takes up literature from the pupil's point of view; its aim is to develop critical reading. To this end the pupil is shown how to penetrate the thought on the printed page, what to demand of the author, how to discover his purpose, what to enjoy in form and sentiment, how to cultivate correct taste. Typical criticisms are given. The chapter seeks to give the pupil the necessary tools for thoughtful, enjoyable reading.

A Course of Study, for the guidance of the teacher in the use of this book, will be found on page 366.

The selections from Burroughs's *Birds and Poets*, Fiske's *Civil Government in the United States*, Hearn's *Glimpses of Unfamiliar Japan*, Jewett's *Strangers and Wayfarers*, Kitteredge's *Introduction to English and Scottish Ballads*, Palmer's *Self-Cultivation in English*, and Bradford's *Lee in Battle* are used by permission of and by special arrangement with Houghton Mifflin Company; from *Pragmatism* by William James, by permission of Longmans, Green & Co.; from *The Golden Age* by Kenneth Grahame, by permission of the John Lane Company; from *Two Kinds of Education for*

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HIGH SCHOOL ENGLISH.

BOOK TWO

CHAPTER I

WORDS

1. **The English Language.** Our modern English is a composite language. The parent stock, as we call it, was brought into England by invading tribes from Central Europe, and it evidently belongs to the Teutonic group of languages. This relationship is attested by such words as *mother, house, home, uncle, field*, and many hundreds of others. The speech of the invaders suffered many changes. Conquests and further invasions have continued to produce changes by bringing in new words, by changing idiom and pronunciation, and by amalgamating other languages, even down to our day. We first know the speech of England as a written language in the time of King Alfred. The oldest recorded specimens of the language we call Anglo-Saxon. Other epochs are distinguished by such names as Old English, Middle English, Early English. The language now in use is called simply English.

2. **The English Vocabulary: Sources.** The words in the English dictionary bear witness to much of the history of the English-speaking people. The

Saxon words mark the coming of the Angles and the Saxons; French words, the Norman-French invasion and conquest; while words of Latin and Greek origin show the influence of the Renaissance. These are only a few of the sources from which the English language has drawn its stock of words, but they are the important sources. In America, every element of a composite population has contributed more or less to the common stock of words and has enriched the English vocabulary.

1. *Saxon Words.* The main body of English words is the contribution of the Angles and Saxons who took possession of Britain during the fifth and sixth centuries. Their language had acquired considerable stability by the tenth century and was used by Alfred in his Chronicle. The speech of this period of five hundred years is to-day the basis of our English vocabulary. Our words of the home, domestic life, the farm, the forest, and the sea are Saxon words; as,

Horse, tree, chair, plow, work, ride, rain, rest, barn, father, mother, home, friend, wife, child, husband, guest, ship, boat, shore, storm, wreck, wave, flood.

2. *French Words.* When the Norman-French conquered Britain in 1066, French became the language of the court. These newcomers as a race became absorbed by the English and adopted the speech of the country; but the official and noble class¹ long

¹ At Court, and in the castles of the great nobles, where the pomp and state of a court was emulated, Norman-French was the only language employed; in courts of law, the pleadings and judgments were delivered in the same tongue. In short, French was the language of honour, of chivalry, and even of justice, while the far more manly and expressive Anglo-Saxon was abandoned to the use of rustics and hinds, who knew no other. Still, however, the necessary intercourse between the lords of the soil, and those

continued the use of French. It was therefore a sign of distinction to use French, and this resulted in a tendency to borrow French words. There has been a readiness at all times since the eleventh century to borrow from the French. The tendency has been especially marked in polite and cultivated circles. French culture has in this way left its imprint on the English language, giving many words to the English vocabulary in literature, art, fashion, law, government, society, and religion ; as,

Blame, officer, curate, mode, mortgage, palette, volume, peace, tower, castle, prison, court, countess, courtesy, courtier, policy, butler, pew, vestry.

Many English words of Latin origin came into English speech through the French. It is frequently impossible to tell whether a given word came in directly from the Latin or through the French, but in other cases the source is quite clear. Sometimes, too, we have two English words from the same Latin root, one coming directly from the Latin, the other through the French. Such words are :

Deception, deceive ; separate, sever ; security, surety ; vindication, vengeance ; state, estate ; probe, prove ; spirit, esprit.

3. *Latin Words.* The words borrowed directly from the Latin have come into the language mostly

oppressed inferior beings by whom the soil was cultivated, occasioned the gradual formation of a dialect, compounded betwixt the French and the Anglo-Saxon, in which they could render themselves mutually intelligible to each other ; and from this necessity arose by degrees the structure of our present English language, in which the speech of the victors and the vanquished have been so happily blended together ; and which has since been so richly improved by importations from the classical languages, and from those spoken by the southern nations of Europe.

SCOTT : *Ivanhoe*.

through learned and literary avenues. Latin, having long been the scholar's language, is even now making its contributions. Sometimes the adoptions are without change of any kind; in other cases modifications and adaptations are made. But whether changed or not, the words of Latin origin form a large and important part of our daily speech. Many words that came in as learned or even as technical terms, have worked their way down into the word stock of the unschooled, while a few have even acquired vulgarity and slang characteristics.

(a) Latin words borrowed without change of form :

Animus, crux, modus, inferior, superior, quarto, folio, premium, bonus, maximum, minimum, data, item, recipe, inertia, nausea, interim, finis, alibi, pabulum, nostrum, alumnus, alumna, addendum, post mortem, vice versa.

(b) Latin words that have suffered modification :

Infer, invasion, impious, introduce, occur, oppose, conservation, relative, president, custodian, permit, prevent, subtract, suspend, surrender, translate, transfer, regnant, revise, paternal, provide, unanimous, amiable, culpable, rustic, frigid, finish, arbitrate, educate, legislate, complete, legacy.

(c) Latin words with slang characteristics :

Vim, bonus, bona fide, premium.

(d) Many familiar abbreviations are initial letters of Latin expressions or are remnants of Latin words. Note the following :

A.B., from *Artium Baccalaureus*.

A.D., from *Anno Domini* (in the year of our Lord).

cir., from *circa* (about).

cf., from *confer* (compare).

e.g., from *exempli gratia* (for example).

etc., from *et cetera* (and the rest).

et al., from *et alii* (and others).

ibid., from <i>ibidem</i> (in the same place).	N.B., from <i>nota bene</i> (note well).
i.e., from <i>id est</i> (that is).	P.S., from <i>post scriptum</i> (written after).
lb., from <i>libra</i> (pound).	via, from <i>via</i> (by way of).
M.A., from <i>Magister Artium</i> .	viz., from <i>videlicet</i> (namely).

(e) New mechanical inventions, processes, or discoveries are sometimes named by coining words from Latin roots. The classical root readily yields a word without other association and therefore is free from ambiguity. Such words are :

Linoleum, appendicitis, pendulum, equilibrator, eccentric.

4. *Greek Words.* Science is the gateway by which Greek words have come into our speech. Scientists have very often used Greek words in naming their discoveries and inventions. The Greek word-root, like the Latin, is well adapted for word formation, and a new word so formed is free from equivocation in English. There are also Greek words in literature, art, theology, and history ; as,

Autograph, apology, apostle, analysis, autocrat, diphthong, metaphor, monogram, telephone, syllogism, sympathy, phonograph, hydrostatic, demagogue, prosody, prologue, perihelion, semaphore, election, dactyl, hectagon, icosahedron, biography, photograph, asphaltum.

There are instances where scientists have formed hybrids by joining a Greek root with a Latin or English stem. These are linguistic monstrosities ; as,

Automobile, aeroplane, aerodrome, Anglophobe, genotype.

5. *Miscellaneous Sources.* Other languages have contributed their share of words. The Celtic words are comparatively few and the Celtic influence has apparently ceased. The Scandinavian influence never

was strong and has left very few words. Spanish has left few traces of its contact with the English, but it may yet give us new words through our contact with the Spanish peoples in our insular possessions. Italian influence has so far been confined to music and art, but the recent large Italian immigration is likely to leave other marks upon English in America. There is at present no perceptible trace of Polish, but some words will surely fix themselves in our speech as a result of heavy Polish immigration. No recent additions to our stock of German words are of importance. Indian, Chinese, Hebrew, and Arabic words are found in our speech, but they have no important significance. In fact, none of the miscellaneous contributions have materially affected the structure of our speech. Examples follow:

Celtic: bard, bog, brogue, glen, lad, shamrock, slogan.

Scandinavian: edda, viking, valkyrie, sky, wrong.

Italian: contralto, piano.

Spanish: flotilla, junta, siesta, bolero.

Polish: polka, gavotte.

Indian: hominy, moccasin, tomahawk, squaw, wampum, wigwam.

Chinese: tea, nankeen.

Hebrew: cherub, hallelujah, Messiah.

Arabic: algebra, alkali, elixir, sofa.

German: knapsack, landscape, stove, yacht.

NOTE. Any good dictionary will give the necessary information regarding the origin of words. Thus, *Webster's International Dictionary* gives for the word *discourse* the following explanation: (L. *discursus*, a running to and fro, discourse, fr. *discurrere*, *discursum*, to run to and fro, to discourse; *dis-* + *currere*, to run; cf. F. *discours*.) The word has a Latin origin and is related to the French.

The following abbreviations will be useful in following word derivations in the dictionary:

A. S. : Anglo-Saxon.	fr. : from.	Gr. : Greek.
Celt. : Celtic.	Fr. : French.	L. : Latin.
cf. : compare.	G. : German.	O. E. : Old English.
F. : French.	Ger. : German.	q. v. : which see.

EXERCISE 1

1. Read the following passages and determine which has the largest proportion of words of Latin origin. Which has the largest proportion of words of Anglo-Saxon origin?

(a) Thus they discoursed together till late at night; and after they had committed themselves to their Lord for protection, they betook themselves to rest. The pilgrim they laid in a large upper chamber whose window opened toward the sunrising; the name of the chamber was Peace; where he slept till break of day and then awoke and sang.

BUNYAN: *The Pilgrim's Progress*.

(b) The heavens declare the glory of God; and the firmament sheweth his handiwork. Day unto day uttereth speech, and night unto night sheweth knowledge. There is no speech nor language, where their voice is not heard.

Their line is gone out through all the earth, and their words to the end of the world. In them hath he set a tabernacle for the sun, which is as a bridegroom coming out of his chamber, and rejoiceth as a strong man to run a race. His going forth is from the end of the heaven, and his circuit unto the ends of it: and there is nothing hid from the heat thereof.

Psalms xix.

(c) Our personal identity, then, consists solely in pragmatically definable particulars. Whether, apart from these verifiable facts, it also inheres in a spiritual principle, is a merely curious speculation. Locke, compromiser that he was, passively tolerated the belief in a substantial soul behind our consciousness. But his successor Hume, and most empirical psychologists after him, have denied the soul, save as the name for verifiable cohesions in our inner life. They redescend into the stream of experience with it, and cash it into so much small-change value in the way of "ideas" and their peculiar connections with each other.

WILLIAM JAMES: *Pragmatism*.

2. Make a list of words of Latin origin in the passage that has the largest proportion of such words.

3. Make a list of Anglo-Saxon words in each of the other two passages.

4. Bring to class a book or an article by a writer who uses a large proportion of Anglo-Saxon words.

5. Read again your last composition to see whether you used a large proportion of words of Latin, French, and Greek origin.

3. **Word Histories.** As you have seen, words have been extensively borrowed from other languages. Such words enrich English speech by giving variety to its vocabulary. Each borrowed word brings with it a new point of view, a new bit of coloring, or adds another shade of meaning to those already in stock. Furthermore, it brings with it an individual word-history. The foreign associations, in oral speech as well as in literature, give individuality and distinction to the word. Frequently the foreign origin gives the word a content which only the knowing can penetrate. It is therefore never safe to be satisfied with a single meaning. You should look into the derivation of unfamiliar words and learn the history which probably attaches to them.

A word of foreign origin may have several characteristics. It may have carried with it into its new setting the original character from its home language; or it may have acquired new characteristics as a result of its transition and adaptation; or it may have certain striking peculiarities because of prefix or suffix. The most evident meaning of *agony* is pain or suffering; but its relationship to the Greek word *agôn*, signifying struggle, contest, gives the added idea of fortitude in pain. *Agony*, therefore,

implies the set teeth, the determined facial expression, the writhing body, the tense muscles. The history of the word from its Greek setting adds depths of meaning that were unsuspected before.

The word *succinct* may be roughly defined by *brief* or *to the point*; but this barely touches the surface of its full signification. One use alone would make its value to the English language exceedingly small, whereas its Latin history opens a wide range of meaning. The Latin word *succinctus* reminds you of the Roman toga, a loose robe, which was an obstruction to the free movements of the wearer. By drawing up this toga and securing it with the girdle, the Roman could run or jump, that is, he could move rapidly. *Succinctus*, then, denotes a person girt for rapid action. From this it is an easy step to a *succinct* thought, a thought so concisely stated that all impediments of language are absent. With this history in mind, the English word *succinct* has reaches of meaning, richness of color, that lend great emphasis to its use. The real value of the word rests wholly in its history.

The meaning of *nag* is to tease or scold. But this is incomplete. Only when we get back to the Anglo-Saxon *nagen* meaning to *gnaw*, at do we get the real force of our word. It is the picture of the rodent gnawing and gnawing at an object until it is worn through, that gives us the full value of the word we use, and we cannot use it with feeling unless we know its history.

In Exercise 2 there is a list of words whose history would add much to the meaning you can now readily give. Try to penetrate the deeper significance behind each word and thereby realize the shallow content which you have had for it.

EXERCISE 2

1. Study the following adopted words and phrases. Find all possible meanings in the dictionary, give as many synonyms as you can, and trace their histories as far as your language studies enable you to do so.

Vociferous applause, foundation, dynamite, nausea, political, blame, ambition, biscuit, endure, invent, prevent, candidate, cent, confide, allow, vex, suburban, convince, vulgar, school, epidemic, urbanity, friend, aggravate, sophistry.

2. Read again your most recent composition. Have you used any words vaguely without full consciousness of their meaning? Look up the history of such words and see if you can now use them more precisely.

3. Select from your reading and bring to class a list of ten words whose meaning was not clear to you. Determine in each case whether the history of the word will make it clearer to you and its use more effective.

4. From your newspaper reading and from the oral recitations in various subjects, collect a list of words that you think were used incorrectly. Determine in how many cases a knowledge of the history of the word would have prevented its misuse.

4. **Variety in the Use of Foreign Words.** Since our language contains a variety of elements in its stock of words, it is well to command the use of words from each source. It is a mark of cultivation to use words from many origins. You should avoid the use of words of one kind only. Too many Latin words make a heavy, monotonous style. Many foreign words will produce an affected, pedantic diction. Your vocabulary should therefore be so large, and your knowledge of each word's history should be so accurate, that the right word will occur in the right

place without apparent effort. From such a vocabulary will flow a fundamental stock of Anglo-Saxon words, enriched by words of Latin origin, alternating with those of Greek or French or other origin, and giving pleasant variety to your speech.

5. Value of a Large Vocabulary. The person who has command of a small vocabulary only, even if it is comparatively varied, is likely to become tiresome to his audience. He will use the same adjectives to describe widely different objects. He will use the same phrase or expression for things demanding different degrees of emphasis. His narrow range of words indicates a small range of ideas and has a tendency to curb his freedom of thought. A large vocabulary, on the other hand, indicates a wealth of ideas and induces freedom of thought and vivid imagination, since words are wings for thoughts to ride on. A large stock of words is necessary for the expression of a variety of thoughts and feelings, and for exact distinctions between fine shades of meaning. This, again, demands great accuracy in the use of words and intimate familiarity with the many meanings of each word.

6. Learned and Common Words. Every one has two kinds of words in his vocabulary. One kind, his common words, he uses in familiar, daily speech, in conversations, and in informal communications of every sort. Much of this word stock is native, matching the ideas and experiences of youth, and is acquired outside of books. But some learned or bookish words also appear in every vocabulary. The fashion in words changes, sometimes making a learned word into a common one. Popularity and frequency of use, rather than origin, determine this change. A

word is common when the average person uses it without embarrassment.

The learned word comes from reading serious books, from hearing lectures on learned subjects, and from conversation with educated persons. Scientific terms, literary expressions, scholarly sayings, profound thoughts, all imply words that are used only during periods of serious intellectual work. They are likely to be largely of Latin origin. The difference between common and learned words appears in the following list of synonyms. You can readily supply others.

<i>Common</i>	<i>Learned</i>	<i>Common</i>	<i>Learned</i>
brave	valiant	food	sustenance
fat	corpulent	lively	vivacious
height	altitude	wagon	vehicle
teach	instruct	building	edifice
piece	fragment	dull	tedious

1. *Learned Words Changed to Common Words.*

Some words that were once learned now form part of the daily speech; as,

Memorial, arbitration, corporation, contradict, indictment, conservation, prosecutor, executor, inheritance.

2. *Specialized Vocabularies.* Every profession, every science, every art, every trade, has a vocabulary peculiar to itself. These trade or technical words are appropriate in their place, but their meaning is restricted, their use limited. Persons outside of the given profession or trade are usually ignorant of their meaning and have no occasion to use them. Some scientific discussions have to be "translated" into popular language before they are intelligible to the average person. We may say, then, that techni-

cal words are on the outer edge of our language. Many such words never get into the language in a real sense, while others become popular and common as a result of popular interest in the things for which such words stand. Here is a list of technical or trade terms :

Mortise, lien, alias, diagnose, premise, category, torso, tack, falsetto, andante, psychosis, flexure, hypothesis, media.

7. Characteristics of a Good Vocabulary. We may now summarize the points of a good, working vocabulary. It must be large; it must have a variety of native and adapted words, of learned and common words; it must be used accurately. You should strive after this excellence by constant practice. If in ordinary discourse or in daily speech you lapse into monotonous, careless language, you will be unable to use an appropriate vocabulary on selected occasions. Words are not like clothes, to be selected for particular times. Their use must be habitual, to be correct and natural. Study the diction of users of good English, that you may thereby acquire a correct taste.

EXERCISE 3

1. Read the following passages, noting the difference in the diction. One is thin and bare; the other is rich and varied.

(a) The spot, for some reason or other, impressed them as exceedingly lonely. On one side was the great height of the palace, with the moonshine falling over it, and showing all the windows barred and shuttered. Not a human eye could look down into the little courtyard, even if the seemingly deserted palace had a tenant. On all other sides of its narrow compass there was nothing but the parapet, which as it now appeared was built right on the edge of a steep precipice. Gazing from its imminent brow, the party beheld

the crowded confusion of roofs spreading over the whole space between them and the line of hills that lay beyond the Tiber. A long, misty wreath, just dense enough to catch a little of the moonshine, floated above the houses, midway towards the hilly line, and showed the course of the unseen river. Far away on the right, the moon gleamed on the dome of St. Peter's as well as on many lesser and nearer domes.

HAWTHORNE: *The Marble Faun*.

(b) The party had arrived on Mt. Tom. The ascent had been by a difficult path up the steep side of the mountain. The party was therefore fatigued by the ascent, but once on the summit, they forgot the difficult path by which they had come. The view was splendid. They saw the Connecticut River wind through the valley from Deerfield to Hartford where the gilded dome of the Capitol could be seen. The valley was splendid with its rich vegetation, and the river drew a silvery thread through it. Down in the valley were seen farmers at work, while along the river was seen the smoke from railway trains passing up and down the valley from city to city. The splendid view was further varied by the bold peaks of Mt. Nonotuck and Mt. Holyoke, two peaks that stood within hailing distance from where the party was.

CLASSROOM EXERCISE.

2. Note the repetition of words and phrases in (b) above. Vary these expressions by using synonyms or by paraphrasing. Rewrite the entire passage and observe the effect.

3. Note the use of learned and common words in (a) and (b) above.

4. Bring to class from your reading in connection with other studies — science or history or foreign languages — a selected passage containing many learned words.

5. Make a list of technical words that have become common; observe them in oral recitations in your various classes.

8. **Means for Acquiring a Large Vocabulary: Reading.** The best way to secure a large vocabulary is to read widely in the best literature. Good writers often use words that are unfamiliar to their readers. The

word may not be new, but used in a new sense which gives individuality to the language. In reading, then, you should seize upon these new words, learn their history, get their various meanings, and make the words your own. Or, if it is a familiar word with a new and peculiar use, get the particular shade of meaning intended by the author. Perhaps the peculiar use will tell you something about the author; or it may give atmosphere to the subject matter. Frequently the charm of a book lies in the original way of using words. It will therefore pay well to study an author's diction. Add his new meanings to your own stock of words. In no other way can a large vocabulary be built up so quickly. When new words have been recognized or new shades of meaning felt, you should use them as often as possible, even seeking opportunities to do so. At first the novelty will embarrass you, but repeated use will remove self-consciousness and bring confidence.

Study the following passage, noting the diction carefully. Do you find new words? Are any words used in a characteristic manner?

VAUDEVILLE ARTISTS

Having watched the versatile flippered creatures behind the footlights balancing billiard-cues on their sensitive noses, he had become convinced that here was a brand of animal with which he desired better acquaintance. A note to the trainer brought an appointment for an interview.

"How do I train them?" Fish. For reward — fish. For punishment — no fish. That is the whole simple, patient secret of the education of seals. By fish the timid creatures are lured from the tank down the runway to the stage — the first step in their long, long schooling. By fish held discreetly out of reach, they are coaxed to mount for the first time those hard white pedestals on

which later they will pose statuesquely before the footlights. Seals have naturally no sort of liking for those white boxes. Having humped themselves up on them to reach the fish, they promptly slither off again to the more congenial level of the floor. Over and over and over again the little performance has to be gone through.

Adapted from *The Outlook*.

9. **Translations.** Practice in translating from foreign languages into English gives an enlarged vocabulary. The foreign word cannot always be rendered by the corresponding English word. The foreign idiom must be understood, and an English phrase must be found to express as nearly as possible what the foreign idiom contains. This process taxes the English language, making a demand upon it for a great variety of synonyms. Even at best, a translation cannot be accurate and faithful to the original; but by study and by exercising the English vocabulary to the full, by calling upon many meanings and many words, you can come near the spirit of the original. The process gives the translator a keen sense for fine distinctions in meaning between words and materially increases his useful stock of words.

10. **The Dictionary.** You will do well to make the dictionary a daily companion. Let no new word or strange use of a familiar word escape you. Its use should be justified at once, and through the dictionary its similar use in literature should be verified. During this process of investigation, synonyms and sometimes antonyms will be discovered. These must be followed through the dictionary and through works on synonyms before the word itself can be mastered.

1. *Synonyms.* The repeated word on the written page wearies the reader and discloses a limited vocab-

ulary. In speaking, likewise, a free use of synonyms breaks the monotony. Synonyms make conversation and discourse of all kinds more entertaining. A large vocabulary means a wealth of synonyms for many common words. It will therefore be a good exercise in vocabulary-building to bring together from the dictionary and books of synonyms, as well as from memory, all terms that are closely related in meaning; as,

Fine: beautiful, dainty, delicate, elegant, excellent, exquisite, handsome, keen, nice, polished, pure, refined, splendid, charming, graceful, grand, lovely, pretty.

Awful: alarming, appalling, august, dire, dreadful, fearful, frightful, horrible, portentous, shocking, terrible.

Clever: able, adroit, bright, expert, gifted, ingenious, quick, skillful, smart, talented, proficient.

Since there is such variety of terms with which to express these repeated ideas, there is no excuse for using the same adjective repeatedly when a slightly different shade of meaning is intended.

2. *Antonyms.* The dictionary must likewise be called into use for antonyms. A large and readily available vocabulary demands that the word of opposite meaning be known. This gives the power of contrast and will often aid in description or in accurate characterization. The new word should therefore be stored in the mind side by side with its antonym; as,

Rigid: pliable, flexible.
Clearness: obscurity.
Welfare: misfortune.
Creation: destruction.
Habit: desuetude.
Benefactor: evil-doer.

Bravery: cowardice.
Calmness: turbulence.
Reputation: discredit.
Novelty: antiquity.
Nature: art.
Adept: bungler.

Determination : vacillation.	Affluence : penury.
Improvement : deterioration.	Difficulty : facility.
Weariness : refreshment.	Readiness : reluctance.
Motive : caprice.	Persistent : whimsical.

The antonym will frequently help us when "at a loss for the right word." In the list given, study the exact meanings that are contrasted, and find other antonyms for still other meanings of the words named first.

3. *Homonyms*. Words that are pronounced alike but have different spelling and different meanings are called homonyms. Their study is more important for spelling than for language; as,

Air, heir; rite, right, write; cent, scent; seen, scene; born, borne, bourn; capital, capitol; principal, principle; meat, mete, meet; auger, augur; see, sea.

11. **Emotional Words**. Many words have individuality and local character. The same word may mean more to one community than to another. *Lie*, meaning falsehood, has little significance among a people whose standard of honesty is low. Likewise, among men of coarse habits of speech, *lie* has no emotional qualities; the lie may be passed in a matter-of-fact way without giving offense to the accused and with no large or intensive meaning on the part of the accuser. But where the sense of honor is acute, where speech is habitually polite, courteous, and refined, the word *lie* has an intensely emotional content. To pass the lie to the chivalrous Southern gentleman means clearing a good name, wiping the blot off the 'scutcheon. *Lie*, then, has local distinctions of meaning. Its content varies geographically and culturally. This is true of all words expressing qualities of character.

Compare the following words when used by the refined and educated person with their use by the coarse and careless :

Liar, thief, villain, traitor, pal, vice, crime, guilty, beautiful, honor, gentleman, friend, loyalty, nobility, purity.

12. The Correct Word. Correctness depends upon grammar, accuracy, and propriety. Ungrammatical words signify ignorance; inaccurate words prove carelessness as well as ignorance; and improper words are vulgar and violate the rules of good taste.

1. Grammatical Correctness.

Across, once, twice are sometimes incorrectly written *acrosst, oncet, twicet*. These forms are errors due to mispronunciation.

Am not, are not, is not sometimes have the incorrect abbreviation *aint*.

Bought is the correct form of the participle, not *boughten*.

Complexioned. Do not use *complected*, which is an incorrect form of the participle.

Don't is the abbreviation of *do not*; *doesn't* is the correct abbreviation for *does not*.

Got is not necessary with *have* to denote possession; as, I have (got) an automobile.

Most never means *nearly*; use *almost* instead.

That. Use *that* (not *as*) to introduce an indirect statement; as, I did not know *that* you would come.

2. Accuracy. No two synonyms mean exactly the same thing. The slight distinction in meaning is the desirable thing to attain. A confusion of synonyms makes speech inaccurate.

Aggravate, to intensify; *not* to annoy.

Allow, to permit; *not* to say or to think.

Anxious, *not* synonymous with *eager*.

Calculate, to estimate or to figure; *not* to think.

Cute for *acute*; *not* a synonym for *cunning*.

Emigrant, one who leaves a country to reside elsewhere; *immigrant*, one who enters a country to reside there.

Farther, greater distance; *further*, greater quantity.

Fetch, to go after a thing and bring it back.

Fly, not synonymous with *flee*. Birds fly; cowards flee.

Learn, to acquire knowledge; *not* to teach, to impart knowledge.

Leave, to abandon, to bequeath; *not* to let, to permit.

Listen, to try to hear; *hear*, to have the sense of hearing; *obey*, to heed requests or commands.

Mad, insane; *not* angry, in a passion.

Verbal, expressed in words; *oral*, expressed by word of mouth.

3. *The Appropriate Word.* Good use means use by the best speakers and writers of our period. Many expressions are familiar in the free, unconventional speech of the street, but are not used in dignified conversations or in serious written discourse.

(a) *Barbarisms.* Such words as *to stump*, *to bluff*, *to guy*, *frazzle*, *push*, *pull*, *cinch*, *drag*, *breezy*, *jay*, etc., have not yet won a place in the usage of writers and speakers of good English. They are barbarisms. Some barbarisms of former days have become established in good usage; while some present-day barbarisms formerly were in good standing. This shows that language is a living, growing, changing thing, and that *present use* is the only true test for good use.

(b) *Slang* consists of words whose use is not recognized by the best writers to-day. It is made up largely of new words whose appeal is in their oddity, or in their unexpected turn of thought. Their use makes language picturesque and striking, and therefore attractive and sometimes forceful. Those slang words whose appeal rests upon a sound linguistic basis usually survive and later gain good standing. On the other hand, if the appeal rests upon vulgarity

or exaggeration, the words are soon forgotten. Slang is crude language in process of evolution. The selective process goes on continually; the extravagances of speech are finally rejected, while the genuine speech forms become fixed and respectable.

The following is a list of slang terms that are crude, without genuine language values, merely tawdry, cheap, and empty embellishments. The life of these words has been or will be brief:

Dope, bum, stung, lemon, mug, scrap, nutty, dippy, grub, cheek, gall, gent, dough, long green, hot air, fire, bone.

Such slang words as base their popular meaning on metaphors recognized instinctively, whose linguistic peculiarity lies largely in their newness, will sometimes attain good usage. You instantly feel the force of *sand* as an element of character from your knowledge of sand as a cause of friction and resistance. Likewise, to say a man *hedges* gives a picture of the coward hiding behind a convenient bush or hedge. Other examples follow:

Graft, duck, ginger, cinch, pull, crawl, pump, rot, push.

The chief danger in using slang words lies in their wide applicability. Their very novelty makes them seem effective and so they are forced into many unusual word combinations. The habitual use of the same word in widely different senses tends to impoverish your language and cripple your vocabulary. To say "a stunning dress," "a stunning girl," "a stunning party," "a stunning time," etc., is to neglect such stately adjectives as *artistic*, *fascinating*, *enjoyable*, *charming*, *delightful*, etc., and from neglect the power to use a variety of words becomes atrophied.

The following extract from a baseball report is an illustration of slang. Such language is unintelligible to the uninitiated and has the effect of a dialect.

Dick Rudolph started on the mound for Toronto, but was supported in wretched style and, in addition, was an easy mark for the Jersey City hitsmiths. They pounded his offerings to all corners of the lot, and when ten hits and seven runs were chalked up against him Joe Kelley gave him the high sign to flee in the seventh stanza. Rowan took up the burden and was found for four bingles, besides giving two bases on balls and uncoiling a wild heave.

(c) *Obsolete Words.* Our language has discarded many words. Their use now would be a violation of good use. Such words are called archaisms. Milton's *yclept* is an example. Careful prose writers to-day would not use it. Poetry, however, holds on to terms long after they are counted obsolete in prose. Other examples follow :

Brake, bedight, erstwhile, eke, wight, ween, wot, sith, smite, wroth, list, dight, therewithal, leech, damosel, methinks, sooth, dole.

(d) *New Words.* The English language is constantly adding new words. You have seen how other languages contribute words through immigration; how slang words occasionally rise in dignity; and how technical terms may become popular through inventions and discoveries. When you are in doubt about the standing of a new word, follow Pope's advice :

Be not the first by whom the new are tried,
Nor yet the last to lay the old aside.

Examples of new words follow :

Electrocute, marconigram, trolley (verb), motor (verb), treck, auto, aviator, aviation, bunco, blizzard, commuter, suburbanite, enthuse, phone, hike, wireless (verb).

13. The Effective Word. Words are effective when they express the exact shade of meaning intended and are at the same time appropriate. To this end you should know the history of words, their synonyms and antonyms, and their standing among good writers.

14. The General and Specific Word. A general word has wide significance. *Tree* may apply equally well in speaking of an apple tree, an oak tree, a shade tree, or a dead tree. But the general word *tree*, alone, is not sufficient to create a definite mental picture. Sometimes the general term is effective because it leaves the mind free to construct its own picture. When we say "*tree-less* plain," or "the lone *house*," the imagination is free to make its own specifications as to kind of house or tree. *Lone house* will call up a picture according to the experience of the reader or hearer. Lone red frame house, lone high-gabled house, lone mud hovel, would each restrict the thought, while the general term gives expanse and freedom, as it leaves the mind free to draw out of experience the appropriate picture of a particular cottage, bungalow, palace, mansion, hut, castle, shack, etc.

Descriptions are usually made vivid and exact by the use of specific words. If you desire to give your reader or hearer a distinct, specific mental picture, use the specific terms that apply. Your only necessary limitation in this respect is the range of knowledge common to yourself and to your audience. *Eucalyptus tree* will create an exact picture for him who has seen it; *torrid heat* will adequately describe for him who has experienced it. The Esquimaux would understand neither. Clearly, then, that description

will be vivid and precise which has those specific words that fall within the experience of the person addressed. Observe the value of the specific words in the following description :

I remember him as if it were yesterday, as he came plodding to the inn door, his sea-chest following behind him in a hand-barrow ; a tall, strong, heavy, nut-brown man ; his tarry pig-tail falling over the shoulders of his soiled blue coat ; his hands ragged and scarred, with black, broken nails ; and the sabre cut across one cheek, a dirty, livid white. I remember him looking round the cove, and whistling to himself as he did so, and then breaking out in that old sea song that he sang so often afterward : —

Fifteen men on the Dead Man's chest —
Yo-ho-ho, and a bottle of rum,

in the high old tottering voice that seemed to have been tuned and broken at the capstan bars. Then he rapped on the door with a bit of stick like a handspike that he carried, and when my father appeared, called roughly for a glass of rum. This, when it was brought to him, he drank slowly like a connoisseur, lingering on the taste, and still looking about him at the cliffs, and up at our sign-board.

STEVENSON : *Treasure Island*.

Contrast the frequency and force of the specific words in the preceding passage with the more general terms used in the following :

On that day two men were lingering on the banks of a small but rapid stream, within an hour's journey of the encampment of Webb, like those who awaited the appearance of an absent person, or the approach of some expected event. The vast canopy of woods spread itself to the margin of the river, overhanging the water and shadowing its dark current with a deeper hue. The rays of the sun were beginning to grow less fierce, and the intense heat of the day was lessened, as the cooler vapors of the springs and fountains rose above their leafy beds and rested in the atmosphere. Still that breathing silence, which marks the drowsy sultriness of an American landscape in July, pervaded the secluded spot, interrupted only

by the low voices of the men, the occasional and lazy tap of a woodpecker, the discordant cry of some gaudy jay, or a swelling on the ear, from the dull roar of a distant waterfall.

COOPER: *The Last of the Mohicans*.

In the passage from Stevenson little or nothing is said in general terms. The specific words predominate:

Plodding, tall, strong, heavy, nut-brown, soiled, blue, ragged, scarred, black, broken, dirty, livid, high, old, tottering, stick like a handspike, called roughly, drank slowly.

In the quotation from Cooper, on the contrary, there is an abundance of general terms, unqualified and vague:

Two men, an absent person, some expected event, canopy of woods, deeper hue, atmosphere, breathing silence, sultriness, American landscape.

Almost every term leaves much to the reader to specify. What did the two men look like? What sort of event was expected? What kind of woods? What kind of trees formed the canopy? Any vines or shrubbery? What kind of landscape—hill or plain, wild or cultivated, wooded or bare? The picture is vague and dim, leaving the reader free to fill in his own experiences; while Stevenson's sketch is distinct in outline, leaving little to the imagination.

Each has its value. The specific word visualizes the object described. It makes the language concrete, with an appeal to the senses. Herein lies its effectiveness. A preponderance of specific words produces a lively style. It is valuable in exact definition and description. The general word is abstract and fails to define the object described. Its effectiveness lies in the freedom it allows to the individual imagina-

tion. The general word often provides a background on which the reader's own imagination builds the details. It is very effective in impressionistic writing, especially in description.

EXERCISE 4

1. Bring to class a passage that has an abundance of specific words; another passage with many general terms.

2. In the passage quoted from Hawthorne in Exercise 3, page 21, find synonyms for the following. Do you prefer any of the synonyms to the words used by Hawthorne?

Impressed, shuttered, deserted, compass, parapet, precipice, imminent, brow, confusion, wreath, unseen, gleamed, lesser, tenant.

3. Find synonyms for the following words from the passage below. What effect have your synonyms on the original?

Conceived, arduous, project, arriving, conquer, inclination, task, inattention, concluded, speculative, conviction, contrary, rectitude, contrived, employed.

It was about this time I conceived the bold and arduous project of arriving at moral perfection. I wished to live without committing any fault at any time; I would conquer all that either natural inclination, custom, or company might lead me into. As I knew, or thought I knew, what was right and wrong, I did not see why I might not always do the one and avoid the other. But I soon found I had undertaken a task of more difficulty than I had imagined. While my care was employed in guarding against one fault, I was often surprised by another; habit took the advantage of inattention; inclination was sometimes too strong for reason. I concluded, at length, that the mere speculative conviction that it was our interest to be completely virtuous was not sufficient to prevent our slipping; and that the contrary habits must be broken, and good ones acquired and established, before we can have any dependence on a steady, uniform rectitude of conduct. For this purpose I therefore contrived the following method.

FRANKLIN: *Autobiography*.

4. Find antonyms for the following words selected from exercise 3 above :

Arduous, moral, perfection, fault, conquer, avoid, care, surprised, reason, virtuous, dependence, uniform, rectitude, conduct, interest.

5. Of the synonyms selected in exercises 2 and 3, what proportion were learned words? Of the antonyms selected in exercise 4, how many were learned?

6. Make a list of words whose meaning you have learned during the present school year. Give synonyms for each word, and be prepared to use them in sentences.

CHAPTER II

SENTENCES

15. Introduction. Since the sentence is an important unit of expression, it is essential that the principles underlying its structure be understood. The purpose of the sentence is to convey thought. This can be accomplished only when it is (1) grammatically correct, that is, when the words, phrases, and clauses bear the proper relation to one another; (2) so constructed that the reader gets the precise thought intended by the writer. This involves, in addition to the grammatical principles underlying *correct* sentence structure, the rhetorical principles of *effective* sentence structure — unity, coherence, emphasis, and variety.

16. Grammatical Correctness. The rules and principles enabling one to write sentences correct in grammatical form, you studied in the grammar. It should now be your aim to write sentences that are clear and effective as well as grammatically correct.

17. The Sentence a Unit. A sentence is a combination of words expressing a complete thought. It differs from the phrase in that it is *complete*, and from the clause in that it is *independent*. The phrase consists of a group of related words expressing a single idea — not a complete thought. The clause, while it expresses a complete thought in itself, is

always dependent on some word. It cannot stand alone, independent of this word or of the sentence containing this word. It is not a complete thought unit. Phrases and clauses should not be confused with sentences. Each has its distinct uses and functions.

Every sentence should be a unit. When a phrase or clause is allowed to stand as a sentence, the reader becomes confused, or if not confused as to the meaning, he becomes annoyed.

EXERCISE 5

a. Classify the following as phrases, clauses, or sentences. Classify the sentences as to structure, as simple, complex, or compound.

- ✓ (1) These deeds must not be thought
After these ways; so, it will make us mad.
- ✓ (2) To be thus is nothing;
But to be safely thus.
- ✓ (3) I wish your horses swift and sure of foot.
- ✓ (4) If 't be so.
- ✓ (5) No son of mine succeeding.
- ✓ (6) Now near enough; your leavy screens throw down,
And show like those you are.
- ✓ (7) After waiting a dismal time and solemnly declaring we
should not stir a foot.
- ✓ (8) But could be willing to march on to Calais
Without impeachment.
- ✓ (9) My army but a weak and sickly guard.
- ✓ (10) If they'll do neither, we will come to them,
And make them skirr away, as swift as stones
Enforcéd from the old Assyrian slings.
- ✓ (11) Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them.
- (12) To sleep! perchance to dream.

- (13) Neither a borrower nor a lender be;
For loan oft loses both itself and friend.
- (14) I say, a moving grove.
- (15) Out, out, brief candle.
- (16) Where violets bloom blue as the skies.
- (17) To him who in the love of Nature holds
Communion with her visible forms.
- (18) That all men were said to have been given the right to
enter a protest.
- (19) As the prancing steeds, drawn up in battle array, their
necks curved proudly, pawed the earth impatient for the signal.
- (20) If a country finds itself wretched, sure enough that country
has been misguided.

b. In the complex sentences or clauses in exercise a, give in each case the classification of clauses.

c. Classify the following sentences; classify also the phrases and clauses. State the relation existing between members; point out and classify the connectives.

(1) His picture, which hung up in the hall, was thought by the servants to have something supernatural about it; for they remarked that in whatever part of the hall you went, the eyes of the warrior were still fixed on you.

(2) I have no expectation that any man will read history aright who thinks that what was done in a remote age by men whose names have resounded far, has any deeper sense than what he is doing to-day.

(3) If thou art worn and hard beset
With sorrows, that thou would'st forget,
If thou would'st read a lesson that will keep
Thy heart from fainting and thy soul from sleep,
Go to the woods and hills.

(4) A book without art is simply a commodity; it may be exceedingly valuable to the consumer, very profitable to the producer, but it does not come within the domain of pure literature.

(5) But the finest music in the room is that which streams out of the ear of the spirit in many an exquisite strain from the hanging shelf of books on the opposite wall.

(6) In reading the biographies of eminent writers, it is interesting to note how many of them were great readers when they were

young; and teachers can testify that the best writers among their pupils are those who have read good literature or have been accustomed to hear good English at home.

e. p. 1. (7) When a servant is called before his master, he does not come with an expectation to hear himself rated for some trivial fault, threatened to be stripped, or used with any other unbecoming language, which mean masters often give to worthy servants; but it is often to know what road he took that he came so readily back to order, whether he passed by such a ground . . .

e. p. (8) This was the noblest Roman of them all;
All the conspirators, save only he,
Did that they did in envy of great Cæsar.
He only, in a general honest thought
And common good to all, made one of them.

e. p. (9) The rough work is, at all events, real, honest, and, generally though not always, useful; while the fine work is, a great deal of it, foolish and false as well as fine, and therefore dishonorable.

d. f. ✓ (10) For this notion Johnson has thought fit to make him the butt of much clumsy ridicule.

(11) The consequence was that just when we were the most afraid to laugh, we saw the most comical things to laugh at.

(12) If you mean to please any people, you must give them the boon which they ask — not what you may think better for them, but of a kind totally different.

(13) But to my mind, though I am native here
And to the manner born, it is a custom
More honour'd in the breach than the observance.

(14) Were they not forced with those that should be ours,
We might have met them dareful, beard to beard,
And beat them backward home.

(15) And no voice but was praising this Roland of mine,
As I poured down his throat our last measure of wine,
Which (the burgesses voted by common consent)
Was no more than his due who brought good news from
Ghent.

18. Kinds of Sentences. Sentences are classified according to the manner in which the thought is expressed or according to the purpose of the writer or

speaker, as declarative, interrogative, and imperative, each of which may or may not be exclamatory. The kind of sentence the speaker or writer selects depends upon his state of mind — whether he wishes to affirm or deny a fact, ask a question, or give a command, and whether he does any one of these under stress of emotion or not.

Sentences, as you have seen, are also classified according to structure as simple, complex, and compound. Each kind of sentence has a special value and purpose in expressing thought, the kind used depending upon the thought to be expressed. From the rhetorical standpoint, each has certain advantages, a knowledge of which is useful in writing.

19. **The Simple Sentence.** The simple sentence is clear, direct, and forceful. A style consisting chiefly of simple sentences, however, would be extremely tiresome. Used with the other two kinds of sentence, it is useful in producing emphasis, for it is short in comparison with them, and its subject and predicate are thus made prominent. It is especially effective in introducing and in closing a paragraph, serving in the former case to state the subject of the paragraph, in the latter to sum up the thought developed. Short sentences are often forceful, but they are likely to produce a "choppy" style, and therefore require skilful handling. In short, *the chief use of the simple sentence is to give emphasis and, placed in contrast with more complex structures, to add effectiveness.*

Notice the effectiveness of the short sentence in the following:

Johnson was now in his seventy-second year. The infirmities of age were coming fast upon him. That inevitable event of which

he had never thought without horror was brought near to him; and his whole life was darkened by the shadow of death. He had often to pay the cruel price of longevity. Every year he lost what could never be replaced. The strange dependents to whom he had given shelter, and to whom, in spite of their faults, he was strongly attached by habit, dropped off one by one; and in the silence of his home, he regretted even the noise of their scolding matches.

MACAULAY: *Life of Johnson.*

20. **The Compound Sentence.** By means of the compound sentence it is possible to express two or more ideas of equal value in close connection, so that they appear as a single idea. The effect, if the statements are simple, is almost that of a simple sentence. The compound sentence has the advantage of expressing ideas not as unrelated facts, but as facts united to constitute a whole. It binds the ideas together more closely, and does away with monotonous sentence structure.

The connectives of the compound sentence are *and*, *but*, *or*, *for*. Each of these expresses a special relationship between the parts of the sentence. *And* signifies that the parts are considered in precisely the same sense — parallel in thought and importance, and closely related in meaning; *but* that they are placed in opposition or contrast; *or* that they are alternatives; *for* or *therefore* that one idea is causal, giving the reason for the other. The principal co-ordinate conjunctions are:

Copulative: and, both — and, also, moreover, however.

Adversative: but, yet, still, while, only, nevertheless.

Alternative: or, either — or, neither — nor, nor, else, whether, whether — or.

Causal: for, therefore, hence, consequently.

The coördination of ideas is most effective when the relation between the ideas is expressed with careful discrimination. There is the danger, however, of joining thoughts of unequal rank and of connecting them loosely with *and*'s regardless of the relation between them. This shows inaccuracy of thought and carelessness in expression. Observe in the recitations and conversations of your classmates the tendency to connect all details, important and otherwise, by *and*'s. Note, too, the resulting monotony and loss in force.

This is not a day of triumph; it is a day of dedication. Here muster, not the forces of party, but the forces of humanity. Men's hearts wait upon us; men's lives hang in the balance; men's hopes call upon us to say what we will do. Who shall live up to the great trust? Who dares fail to try? I summon all honest men, all patriotic, all forward-looking men, to my side. God helping me, I will not fail them, if they will but counsel and sustain me.

WOODROW WILSON: *Inaugural Address*.

21. The Complex Sentence. Inasmuch as thought itself is complex and ideas bear a subtle relation one to another, a type of sentence which is capable of showing such relations as clearly as possible, is of the highest importance. The complex sentence — made up, as it is, of one principal statement with one or more dependent statements — makes possible the expression of complex thought. It is capable, through the dependent statements and their introductory connectives, of expressing shades of meaning and exact relationships. It often lacks the clearness of the simple sentence; but on the other hand it has greater possibilities of power, dignity, and beauty.

To illustrate the power of the complex sentence, note in the following sentence that the adjective

clause conveys a shade of meaning which it is not possible to express in the simple sentence where an adjective, a participle, or a prepositional phrase takes the place of the clause. *The broad highway that was arched with elms pleased me most* loses definiteness when expressed as *The broad elm-arched highway pleased me most*. The first sentence signifies that the particular highway designated pleased me more than other highways; whereas the second sentence may convey the same idea, or it may mean that the highway pleased me more than, for example, the landscape, the beautiful sunset, or my companions.

Thus might be shown, too, the possibilities of substantive and adverbial clauses. It is possible, for instance, to tell the time of an occurrence or the duration of an event by means of single words like *then, now, this evening, later*; or by phrases like *in the future, before the war, after our vacation, throughout the night*. We cannot by such devices, however, fix the time relative to the time of some other event. This can be done only by the use of the temporal clause; for example,

While we were debating what to do, a loud peal of thunder startled us into action.

The sentence shows that the two actions were simultaneous and, moreover, that the "peal of thunder" stands in a causal relation to the second action.

The danger in the use of the complex sentence is that it may become too complicated and involved in structure. In that case it loses clearness, becomes unwieldy, and hinders rather than helps in the expression of thought.

22. Connectives. If the complex sentence is to express all which it is capable of expressing, it is important that the proper introductory or connecting word be selected. The connective must be such as will, in each case, define accurately the principal statement, and thus make significant the special meaning of the clause. Think what the relation is, whether it is one of purpose, time, place, cause, manner, condition, concession, result; then use the proper word — pronoun, adverb, or conjunction — which will express the precise relation.

EXERCISE 6

1. Change the prose complex sentences in Exercise 5 (pp. 37-39) to simple sentences and point out in each case what has been gained or lost by the change.

2. Write complex sentences to illustrate

(a) An adjective clause.

(b) A substantive clause.

(c) An adverbial clause of time, of place, of manner, of cause, of purpose, of result, of condition, of concession, of comparison or degree.

3. Wherever possible, in the sentences which you wrote in exercise 2, substitute for the clause an adjective, a participle, or a prepositional phrase. What have your sentences lost by the change? (Keep all your sentences in exercises 2 and 3 for future use.)

4. In the adverbial clauses in exercise 2 (c), substitute some other connective for the ones used, and note the change in meaning.

5. Rewrite a paragraph you have recently written, using compound and complex sentences wherever possible, and note the effect.

6. Bring to class a newspaper paragraph from your daily paper. Study the sentence structure. Are there any sen-

tences that seem too complicated in structure? Are there any you can improve by changing the structure? Rewrite the paragraph, following out the suggestions made in class. What has the paragraph gained by the changes?

7. Review Chapter X of Part II, High School English, Book I.

8. (a) Combine by using different connectives the two following sentences. Explain to the class the different shades of meanings thus expressed.

The policeman appeared. The boys ran.

(b) Watch your own sentences to make sure they express the exact meaning you have in mind. Bring to class from papers you have written or from recitations you have made in other classes, five sentences which you think successfully express your thought; five which do not. Can you improve these last by changing connectives?

23. Long and Short Sentences. Long and short sentences have their separate, individual uses. The particular use of the short sentence has been suggested already in connection with the discussion of the simple sentence (§ 19, p. 40). When vigor, force, and rapidity are desired, the short sentence is effective. It is especially useful in the topic statement, in a summary, or in making emphatic an important point. The long sentence gives dignity and grace, smoothness and finer shades of meaning, as you have observed in the study of the complex sentence. It is best not to make one's sentences too long, for long sentences are likely to become confusing from the overcrowding of details and ideas.

Note the use of short sentences in the Gettysburg Address, in the quotation from Senator Hoar on page 251, and in the following:

The war is inevitable, and let it come ! I repeat it, sir — let it come ! It is in vain, sir, to extenuate the matter. Gentlemen may cry, "Peace ! Peace !" but there is no peace ! The war is actually begun. The next gale that sweeps from the north will bring to our ears the clash of resounding arms ! Our brothers are already in the field ! Why stand we here idle ? What is it that gentlemen wish ? What would they have ? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery ? Forbid it, Almighty God ! I know not what course others may take ; but as for me, give me liberty or give me death.

PATRICK HENRY.

24. Loose and Periodic Sentences. Having considered the grammatical classification of sentences, it remains to consider their classification according to rhetorical structure. Rhetorically, sentences are classified as loose and periodic. A loose sentence is one which is grammatically complete at one or more points before the end ; that is, the sentence might be ended at more than one point and still make sense. The periodic sentence is one in which the meaning is not complete until the very end ; the thought is suspended until the close. In the one, the important idea comes toward the close of the sentence ; in the other, it comes at an early point in the sentence and is followed by the subordinate clauses and modifiers of the main idea.

Note the following examples of each :

Loose. — The gradual substitution of moral for physical force in international relations is as certain as human progress, for there can be no assured human progress without it, but mankind is not yet so free from elemental sin that any nation can count on spiritual sweetness as a safeguard against rampant greed.

FOSDICK : *The Challenge of the Present Crisis*.

Loose. — He [Burns] does not write from hearsay, but from sight and experience ; it is the scenes that he has lived and

laboured amidst, that he describes : those scenes, rude and humble as they are, have kindled beautiful emotions in his soul, noble thoughts and definite resolves ; and he speaks forth what is in him, not from any outward call of vanity or interest, but because his heart is too full to be silent.

CARLYLE.

Periodic. — Ireland, before the English conquest, though never governed by a despotic power, had no Parliament.

BURKE.

Periodic. — And yet he [Johnson], who was generally the haughtiest and most irritable of mankind, who was but too prompt to resent anything which looked like a slight on the part of a purse-proud bookseller, or of a noble and powerful patron, bore patiently from mendicants, who, but for his bounty, must have gone to the workhouse, insults more provoking than those for which he had knocked down Osborn and bidden defiance to Chesterfield.

MACAULAY.

25. Advantages of the Loose Sentence. The loose sentence follows the natural thought process. It is less formal than the periodic sentence and is therefore better adapted for narration and simple exposition, when an easy style is appropriate. Its structure, which is conversational in effect, enables the reader to grasp the thought readily ; he is not kept in suspense and forced to remember unimportant details until the end of the sentence. The very informality of the loose sentence adds ease and naturalness to one's writing.

The danger in using the loose sentence is that the writer is likely to introduce ideas which do not develop the main thought of the sentence. The sentence must be carefully constructed, its phrases and

clauses well placed, and every part of it must contribute to the main idea.

26. Advantages of the Periodic Sentence. The advantages of the periodic sentence are twofold. First, it is likely to be clear, for, since the meaning is not complete until the end, the writer must keep his point definitely in mind. Second, the periodic sentence holds the interest of the reader because he is kept in suspense until the close. To be sure, if the reader is held in continual suspense, he is likely to become wearied and lose interest. This is a disadvantage of the periodic sentence. Another disadvantage is that it lacks the ease of the loose sentence and has a tendency, when used too frequently, to make the composition sound formal and labored.

Neither the loose nor the periodic sentence should be used to the exclusion of the other. Each should be employed for its special merits. A mingling of the two will be found to be most effective, in that each will counteract the disadvantages which the other possesses. The loose sentence will relieve the stiffness of the periodic; the periodic will add point and effectiveness to the careless ease of the loose sentence.

27. The Balanced Sentence. Another form of sentence frequently found in literature is the balanced sentence. It consists of two parts alike in construction, and so resembling each other that they are said to be *balanced*. Its use is to place side by side in parallel construction two ideas which are set in contrast, thereby making the contrast more effective and apparent. Used too frequently, the balanced sentence becomes monotonous and renders the style stiff and formal. Note Macaulay's use of the balanced sentence in the following selection from *The Life of Johnson*.



THE BOYHOOD OF SIR WALTER RALEIGH

Musee



While he was thus irregularly educating himself, his family was sinking into hopeless poverty. Old Michael Johnson was much better qualified to pore upon books, and to talk about them, than to trade in them. His business declined; his debts increased. . . .

EXERCISE 7

1. Select from your reading five examples to illustrate the use of short sentences; of long sentences.

2. Write five loose sentences. Reconstruct them into periodic sentences. Note the effect. (Reserve the sentences you write in exercises 2 and 3 for future use.)

3. Bring to class five illustrations of the periodic sentence; of the loose sentence.

4. Bring to class a passage which has both loose and periodic sentences.

5. Find in Macaulay's works ten examples of the balanced sentence.

6. In the selections given on pages 37-39, tell which sentences are loose and which are periodic. Change some of the periodic to loose and *vice versa*, noting the effect.

7. Review some of the paragraphs you have written recently. Have you used periodic or loose sentences for the most part? Can you improve them by changing the rhetorical structure of any of them?

8. Reconstruct the following into loose sentences. What is gained by the suspension of the thought till the end?

(a) If, then, the removal of this spirit of American liberty be, for the greater part, or rather entirely impracticable; if the ideas of criminal process be inapplicable, or, if applicable, are in the highest degree inexpedient; what way yet remains?

BURKE.

(b) But on the Sabbath eve, when her mother had gone early to bed, and her gentle sister had smiled and left us, as we sat alone by the quiet hearth, it was her turn to make me feel that here was a deeper poetry.

HAWTHORNE.

(c) Two or three yards after a portly German with a little boy holding each of his hands, while a third still younger rode ahead astride of his father's solid cane, there came two slim Japanese gentlemen, small and sallow, in their neatly cut coats and trousers.

BRANDER MATTHEWS.

(d) To poor people, looking up under moist eyebrows, it seemed a wonder where it all came from.

STEVENSON.

(e) But if we here in Great Britain had abstained and remained neutral, forsworn our word, deserted our friends, faltered and compromised with the plain dictates of our duty — nay, if we had not shown ourselves ready to strike with all our forces at the common enemy of civilization and freedom, there would have been nothing left for our country but to veil her face in shame and to be ready in her turn — for her time would have come — to share the doom which she would have richly deserved, and after centuries of glorious life to go down to her grave, unwept, unhonored, and unsung.

ASQUITH.

(f) Yet the two Lichfield men had so many early recollections in common, and sympathized with each other on so many points on which they sympathized with nobody else in the vast population of the capital, that, though the master was often provoked by the monkey-like impertinence of the pupil, and the pupil by the bearish rudeness of the master, they remained friends till they were parted by death.

MACAULAY.

(g) In that same village, and in one of these very houses (which, to tell the precise truth, was sadly time-worn and weather-beaten), there lived, many years since, while the country was yet a province of Great Britain, a simple good-natured fellow of the name of Rip Van Winkle.

IRVING.

(h) If ever I should wish for a retreat, whither I might steal from the world and its distractions, and dream quietly away the remnant of a troubled life, I know of none more promising than this little valley.

IRVING.

(i) While, therefore, good nature depends on the physical organization, and cannot be cultivated by effort; while good humor depends on circumstances, and is no part of the man himself, — good temper is something which we can all acquire, if we choose.

J. F. CLARKE.

(j) If, in the future, an age of general well-being is to arrive, its children will turn, as all men who have the opportunity must, to what is best in human art, to the literature of Greece.

LANG.

28. Unity in the Sentence. Every sentence, you have seen, should be a *unit*, expressing one complete thought and one only. Unity requires that there be a central thought or main idea in every sentence, and that all associated ideas be subordinate to this central idea, merely serving to develop it.

29. Causes for Lack of Unity. The most important causes for the violation of unity are :

1. The expression of more than one main thought in a sentence, when these thoughts are not of the equal importance and the close relationship necessary to the compound sentence. Be suspicious of *and's*.

2. The changing of subjects within a sentence, or the changing of construction within the sentence.

3. The use of too many unimportant sentences to express one important idea. The sentences should be united, and those containing subordinate ideas should be placed in subordinate relation to the main idea by the use of phrases and clauses. Be careful to choose the proper connective when subordinating ideas, so that your meaning is clear.

4. Crowding too many thoughts or ideas into one sentence. Such a sentence should be divided into two or more sentences.

5. The addition of too many dependent clauses, and the loose addition of "and which" clauses when the construction will not permit. Note the following example.

There came up suddenly a hard shower accompanied by a stiff gale and which lasted almost an hour.

In this sentence there is no construction parallel with the *which* clause to which the *and* may connect it. The relative *which* is in itself the connective and the *and* has no construction in the sentence. This construction is known as the "tagging relative clause."

6. In long sentences an involved construction that confuses the reader.

30. Test for Unity in the Sentence. To test a sentence for unity, try to sum up its main thought in a word or phrase. Determine whether all other ideas are closely related to this main topic.

EXERCISE 8

Oral Practice

1. Test the following for unity; make the necessary connections.

(a) David read the bulletin board and rushed into his father's office and announced he was going to join the navy.

(b) We would gladly extend credit to you. We must have references. That is our rule.

(c) The professor wrote him an excellent recommendation and he secured the position.

(d) When the alarm was sounded, there was a breathless hush, and everybody wondered what it meant until somebody cried "Fire," and the whole assemblage rushed to the streets in greatest confusion, only to find it had been a false alarm caused by crossed wires where workmen were making repairs.

(e) You did not tell me you were going and I went on ahead.

(f) The poor old man looked worried and, as he seemed in need of help, I felt sorry for him.

(g) As we climbed the last hill, weary and footsore, the lights of the city greeted us.

(h) A short distance from the house was a beautiful sunken garden where there was a fountain. The cherry trees were literally filled with birds and these enjoyed the fountain as well as the cherries. You could see them flying back and forth all morning. The cherry trees were just on the edge of the garden.

(i) Burke's objections to the use of force are: its lack of precedent, its uncertainty, it is only temporary and the object sought is impaired.

2. Tell something interesting you have seen or heard during the last few days. The class will keep count of the number of times you use *and*, and will tell you:

(a) Whether each sentence conveyed a single impression.

(b) Whether you changed subject or construction within sentences.

(c) Whether you used too many short unimportant sentences.

✓ (d) Whether you crowded too many ideas into one sentence.

3. State the central thought or main idea in each of the following:

(a) The martyr cannot be dishonored; every lash inflicted is a tongue of fame; every prison a more illustrious abode; every burned book or house enlightens the world; every suppressed or expunged word reverberates through the earth from side to side.

RALPH WALDO EMERSON.

(b) We know our task to be no mere task of politics, but a task which shall search us through and through, whether we be able to understand our time and the need of our people, whether we be indeed their spokesmen and interpreters, whether we have the pure heart to comprehend and the rectified will to choose our high course of action.

WOODROW WILSON.

(c) Above all things we have determined, cost what it may in treasure and blood, that this experiment here upon this Western Continent shall justify the faith of its builders, that there shall remain here in all integrity of its powers, neither wrenched nor marred by the passions of war from within, nor humbled nor dishonored by military power from without, the Republic of the fathers.

WILLIAM E. BORAH.

(d) Industry is, in itself and when properly chosen, delightful and profitable to the worker; and when your toil has been a pleasure, you have not, as Thoreau says, "earned money merely," but money, health, delight, and moral profit, all in one.

ROBERT LOUIS STEVENSON.

(e) The delight which comes to the naturalist in his growing acquaintance with tree, flower, beast and bird; the sense of exhilaration which the scientist feels as he passes from the lesser to the greater law and discerns an ever widening order; the thrill which stirs the imagination of the artist as he discovers a deepening beauty in the world about him; — these are great and real resources, but they are, in a sense, the resources of a limited number of men and women.

HAMILTON WRIGHT MABIE.

(f) We must all work for the sake of work; we must all work, as Thoreau says again, in any "absorbing pursuit—it does not much matter what, so it be honest"; but the most profitable work is that which combines into one continued effort the largest proportion of the powers and desires of a man's nature; that into which he will plunge with ardor, and from which he will desist with reluctance; in which he will know the weariness of fatigue, but not that of satiety; and which will be ever fresh, pleasing, and stimulating to his taste.

ROBERT LOUIS STEVENSON.

(g) For himself he had no taste for rural loveliness; green fields and vineyards would be mighty indifferent to Master Francis; but he would often have his tongue in his cheek at the simplicity of rustic dupes, and often, at city gates, he might stop to contemplate the gibbet with its swinging bodies, and hug himself on his escape.

ROBERT LOUIS STEVENSON.

4. Justify the *and which* clause in (f) above.

31. **Coherence in the Sentence.** Coherence demands that the relation between the parts of a sentence — the words, phrases, and clauses — be clear and unmistakable. This relation is a grammatical relation for the most part. Coherence also demands a consistent arrangement within the sentence.

32. Causes for the Lack of Coherence. The principal causes for the lack of coherence are as follows :

1. The placing of words, phrases, and clauses too far from the words they modify.

2. A careless use of participles and pronouns. Sentences should be so constructed that there can be no doubt what word a participle modifies or to what word a pronoun refers. If there is ambiguity, reword your sentence. Place the participle so that its relation is unmistakable ; and in the case of the pronoun repeat the antecedent, or substitute the noun for the pronoun.

3. The incoherent use of connectives. Read again the discussion of connectives, §§ 20-22 (pp. 41-44). By a careless selection of connectives, the exact thought which is in the speaker's mind is not accurately expressed. *But* cannot be replaced by *and* without changing the meaning of the sentence. Hence it is necessary to select connectives carefully in order that the precise meaning may be set forth.

4. Change of construction within the sentence. This may be due to

- (a) a change in the voice, mode, or tense of a verb ;
- (b) the failure to make parallel in construction parts of a sentence that are parallel in thought or in their grammatical connection with some other part of the sentence ;
- (c) a change of subject in a compound or complex sentence ;
- (d) a shifting from one form of expression to another.

EXERCISE 9

1. Show by illustrations how a sentence may possess the quality of unity and still lack coherence ; may be coherent and lack unity.

2. Test the following sentences for coherence :

(a) I never saw such another eye in a human being, but I have seen many distinguished men in my time.

(b) A man should give his seat in a street car to a woman in all ordinary cases.

(c) We can neither rent a house or a flat at any price, which is only the beginning of our difficulties.

(d) We thought the steamer would be sunk several times before we finally sighted the Nantucket light.

(e) Awakening early in the morning a robin's call gave us our first intimation that Spring was at hand.

(f) My cousin being a captain was eager to show us over the fort where he had been stationed after leaving West Point.

(g) I am glad you have told us these things as it confirms my suspicions.

(h) In those days they only trained men for the business of war.

(i) I cannot express this thought any differently and the teacher said it was wrong yesterday.

(j) They were detained at the border for three days and then were sent back to the port, to their discomfort and disgust.

33. Emphasis in the Sentence. Emphasis is concerned with the arrangement of the words, phrases, and clauses of a sentence, and demands that they be so placed that their relative importance is evident. Unless the writer makes emphatic those points or ideas which to him are the important ideas, his meaning is not fully grasped by his reader, and the force of his sentence is lost.

34. Causes for Lack of Emphasis. Some of the causes for a lack of emphasis are :

1. The placing of emphatic words or phrases in unemphatic positions. The emphatic positions in the sentence are the beginning and the end.

2. Failure to arrange the parts of a sentence — words, phrases, or clauses — in the order of climax.

3. Following too closely the normal order of subject, predicate, and object. By placing words, phrases, or clauses out of their normal order, you make them conspicuous and thereby give them emphasis.

4. Choosing a long word when a short one would be more

pertinent, a general word when a specific word would be more expressive and to the point. (See § 14, p. 31.)

5. Using more words than are necessary to express the meaning. Brevity in itself is emphatic. See Lincoln's Gettysburg Address.

EXERCISE 10

Characterize the following from the standpoint of emphasis. Give reasons for your characterization.

1. He watched Lincoln going daily to his work; he studied and fraternized with young soldiery passing to the front; above all he walked the hospitals, reading the Bible, distributing clean clothes, or apples, or tobacco; a patient, helpful, reverend man, full of kind speeches.

STEVENSON: *Familiar Studies of Men and Books.*

2. It is easy enough to pick holes in his grammar, but what is to be said of his goodness, his tenderness.

STEVENSON: *Familiar Studies of Men and Books.*

3. The cost of a thing is *the amount of what I will call life* which is required to be exchanged for it, immediately or in the long run.

HENRY DAVID THOREAU.

4. As I hear the yells and shrieks and all the degradation cast on the glorious tongue of Shakespeare and Milton, as I see the brutal reckless faces and figures go past me, it rouses the recklessness and brutality in me also, and fierce wrath takes possession of me, till I remember, as I hope I mostly do, that it was my good luck only of being born respectable and rich, that has put me on this side of the window among delightful books and lovely works of art, and not on the other side, in the empty street, the drink-steeped liquor shops, the foul and degraded lodgings.

WILLIAM MORRIS.

5. . . . but were I Brutus,

And Brutus Antony, there were an Antony
Would ruffle up your spirits and put a tongue
In every wound of Cæsar that should move
The stones of Rome to rise and mutiny.

SHAKESPEARE: *Julius Cæsar.*

6. I had boot-gall but I was all for keepin' up with the regiment and suchlike foolishness. So I finished up wid a hole in me heel that you cud ha' dhruv a tent peg into. Faith often have I preached that to recruits since, for a warnin' to thim to look afther their feet!

Our doctor, he sez to me in the middle of the Tangi Pass, he sez, "How often have I tould you that a marchin' man is no stronger than his feet — his feet — his feet," he sez. "Now to the hospital ye go, for three weeks, an expense to your Quane an' a nuisance to your country." . . . Faith he was a just man.

KIPLING: *Soldiers Three*.

7. Caesar had his Brutus, Charles I his Cromwell, and George III — may profit by their example.

PATRICK HENRY.

35. Variety in the Sentence. For the sake of clearness and emphasis and for the sake of interest on the part of reader or listener, there should be variety in sentence structure. Too many short emphatic sentences, or a series of long involved sentences, are equally tiresome to the reader. Some should be short, others long; some simple, some compound, and others complex. Some should make use of the periodic structure suspending the thought, while others should be loose or balanced in accordance with the nature of the thought to be expressed. Such a variety in the sentence form gives a pleasing style. (See § 175, p. 283.)

EXERCISE 11

1. Examine some of the extracts from the works of good authors in the other chapters and note the variety of sentences used. Determine whether a given author uses predominately any one kind of sentence. If so, what is the effect produced?

2. Examine the sentences you wrote in connection with exercises 2 and 3 in Exercise 6 (p. 44) and exercises 2 and 3

in Exercise 7 (p. 49) with a view to improving them from the standpoint of unity, coherence, and emphasis.

3. Rewrite your last theme, improving the sentences by giving them greater coherence, unity, emphasis, and variety in structure, wherever possible.

4. Correct the sentences given in Appendix B (p. 352) for unity, coherence, and emphasis.

5. In your reading find (a) five sentences which seem to you to be particularly good from the standpoint of unity; (b) five that are long but coherent throughout, fulfilling the laws of coherence; (c) five in which important ideas are made emphatic.

Oral Practice

6. Select from a daily newspaper extracts which you think could be improved in sentence structure. Point out the weaknesses.

7. From your reading, select a passage which shows a pleasing variety in sentence structure, and read it to the class.

8. Bring to class a selection from some good author that seems to you to be a forceful piece of composition because of the sentence structure. Read the selection to the class that the especially good qualities may be noted and pointed out.

9. Read orally the passages quoted in Exercise 10. Does the reading make stronger the emphasis? Show how the arrangement of words or phrases within the sentence makes easier a forceful reading.

10. Prepare a list of questions on the subject matter of this chapter, being careful to word them clearly and pointedly. Taking your place before the class, ask your questions. Insist that each answer given you be good in sentence form and meet the exact point of your question.

11. Bring to class the latest issue of a local paper. Test the sentences in a news item or editorial for unity, coherence, and emphasis. Reword any that you can improve.

CHAPTER III

PARAGRAPHS

36. The Paragraph. A paragraph is a group of sentences all closely related and treating of one topic. It is a unit of discourse developing a single thought, and is made up of sentences which are closely related to one another and to the topic of the paragraph. Developing a single topic, the paragraph must be at the same time a complete treatment of that topic — a small composition in itself.

37. Importance of the Paragraph. Paragraphs mark the natural divisions of thought. They are of great assistance to the reader in following the thought, in that they mark the completion of one phase of the subject and the beginning of another. If the paragraphing is skillful, the reader can grasp the whole quickly and easily, whereas bad paragraphing or a lack of the proper divisions confuses him and retards his understanding.

Not only are paragraphs helpful to the reader: they are helpful also to the writer or speaker. Ability to express your thought with clearness depends greatly on your skill in grouping your sentences about a central idea, and in making them closely related to each other and to the topic to be developed. *Every well-constructed paragraph, whether oral or written, should set forth some idea in a clear-cut succinct form.*

38. Paragraph Length. There is no rule determining the length of a paragraph; it will depend entirely on the thought to be expressed. Sometimes the idea may be made clear and complete in one or two sentences; again it may require several sentences. When a paragraph becomes long, covering the printed page, for example, it should be eyed with suspicion. The probability is that it contains more than the main idea, that you have not kept to your topic, or that your thoughts have not been expressed concisely.

In written conversation, each separate speech forms a paragraph, even though the speech consists of merely a word. For example, note the selection from *David Copperfield* on page 137.

39. Topic Statement. In good writing it is possible to pick out a phrase or clause or sentence which states the main idea of the paragraph. This is the topic statement, and consists of a brief summary of the paragraph. If the topic statement is not expressed, the paragraph is usually so constructed that such a statement may be easily formed, thus showing that the writer had one in mind as he wrote.

To grasp the thought of what you read, especially if it is expository or argumentative in nature, you should be able to find the topic statement or to make one for each paragraph. These statements taken together constitute an outline and bring the whole subject before you in a brief, comprehensive form. Since this is true, a very good way to study your lessons in other subjects, as well as in English, is to make such an outline consisting of the topic statements of the paragraphs studied.

Not only is the topic sentence useful in helping

the reader to get the thought; it is even more useful in helping the writer to keep to his subject and to write clearly. Therefore *in all your writing form a topic sentence for each paragraph and keep this fixed in mind as you write.*

40. Position of the Topic Statement. The topic statement usually stands at the beginning or near the beginning of the paragraph. It may, however, be delayed until the middle or even the end of the paragraph, and it may occupy more than one sentence. Sometimes it is stated at the beginning and again in a different form at the end, for the purpose of emphasis.

EXERCISE 12

1. In each of the following paragraphs point out the topic statement, noting its position in the paragraph. If the topic statement is not expressed, form your own. Account for its position.

(a) This hard work will always be done by one kind of man: not by scheming speculators, not by soldiers, nor professors, nor readers of Tennyson; but by men of endurance, — deep-chested, long-winded, tough, slow and sure, and timely. The farmer has a great health, and the appetite of health, and means to his end: he has broad lands for his home, wood to burn great fires, plenty of plain food; his milk at least is unwatered; and for sleep, he has cheaper and better and more of it than citizens.

He has grave trusts confided to him. In the great household of Nature, the farmer stands at the door of the bread-room and weighs to each his loaf. The farmer is a hoarded capital of health, as the farm is the capital of wealth; and it is from him that the health and power, moral and intellectual, of the cities came. The city is always recruited from the country. The men in cities who are the centers of energy, the driving-wheels of trade, politics, or practical arts, and the women of beauty and genius are the children or grandchildren of farmers, and are spending the energies which

their fathers' hardy, silent life accumulated in frosty furrows, in poverty, necessity, and darkness.

EMERSON: *Society and Solitude.*

(b) The equality of nations upon which peace must be founded, if it is to last, must be an equality of rights; the guaranties exchanged must neither recognize nor imply a difference between big nations and small, between those that are powerful and those that are weak. Right must be based upon the common strength, not upon the individual strength, of the nations upon whose concert peace will depend. Equality of territory or of resources there, of course, cannot be; nor any other sort of equality not gained in the ordinary peaceful and legitimate development of the peoples themselves. But no one asks or expects anything more than an equality of rights. Mankind is looking now for freedom of life, not for equipoises of power.

And there is a deeper thing involved than even equality of right among organized nations. No peace can last, or ought to last, which does not recognize and accept the principle that governments derive all their just powers from the consent of the governed, and that no right anywhere exists to hand peoples about from sovereignty to sovereignty as if they were property. I take it for granted, for instance, if I may venture upon a single example, that statesmen everywhere are agreed that there should be a united, independent, and autonomous Poland; and that henceforth inviolable security of life, of worship, and of industrial and social development should be guaranteed to all peoples who have lived hitherto under the power of governments devoted to a faith and purpose hostile to their own.

WOODROW WILSON: *A World for Peace.*

(c) To each man is appointed his particular dread — the terror that, if he does not fight against it, must cow him even to the loss of his manhood. Dick's experience of the sordid misery of want had entered into the deeps of him, and, lest he might find virtue too easy, that memory stood behind him, tempting to shame, when dealers came to buy his wares. As the Nilghai quaked against his will at the still green water of a lake or a mill-dam, as Torpenhow flinched before any white arm that could cut or stab and loathed himself for flinching, Dick feared the poverty he had once tasted half in jest. His burden was heavier than the burdens of his companions.

KIPLING: *The Light that Failed.*

(d) Finally, Gentlemen, there was in the breast of Washington one sentiment so deeply felt, so constantly uppermost, that no proper occasion escaped without its utterance. From the letter which he signed in behalf of the Convention when the Constitution was sent out to the people, to the moment when he put his hand to that last paper in which he addressed his countrymen, the Union, — the Union was the great object of his thoughts. In that first letter he tells them that, to him and his brethren of the Convention, union appears to be the greatest interest of every true American; and in that last paper he conjures them to regard their unity of government which constitutes them one people as the very palladium of their prosperity and safety, and the security of liberty itself. He regarded the union of these states less as one of our blessings, than as the great treasure house which contained them all. Here, in his judgment, was the great magazine of all our means of prosperity; here, as he thought, and as every true American still thinks, are deposited all our animating prospects, all our solid hopes for future greatness. He has taught us to maintain this union, not by seeking to enlarge the powers of the government, on the one hand, nor by surrendering them, on the other; but by an administration of them at once firm and moderate, pursuing objects truly national, and carried on in the spirit of justice and equity.

WEBSTER: *Works*.

(e) A man's life is more than his work; his dream is ever greater than his achievement; and literature reflects not so much man's deed as the spirit which animates him; not the poor thing that he does, but rather the splendid thing that he ever hopes to do. In no place is this more evident than in the age we are now studying. Those early sea kings were a marvelous mixture of savagery and sentiment, of rough living and of deep feeling, of splendid courage and the deep melancholy of men who know their limitations and have faced the unanswered problem of death. They were not simply fearless freebooters who harried every coast in their war galleys. If that were all, they would have no more history or literature than the Barbary pirates, of whom the same thing could be said. These strong fathers of ours were men of profound emotions. In all their fighting the love of an untarnished glory was uppermost; and under the warrior's savage exterior was hidden a great love of home and homely virtues, and a reverence for the one woman to whom he would presently return in triumph. So

when the wolf hunt was over, or the desperate fight was won, these mighty men would gather in the banquet hall, and lay their weapons aside, there where the open fire would flash upon them, and there listen to the song of Scop and Gleeman, — men who could put into adequate words the emotions and aspirations that all men feel but that only a few can ever express :

Music and song where the heroes sat —

The glee-wood rang, a song uprose

When Hrothgar's scop gave the hall good cheer.

LONG: *English Literature*.

(f) Why, then, do we hesitate to swell our words to meet our needs? It is a nonsense question. There is no reason. We are simply lazy; too lazy to make ourselves comfortable. We let our vocabularies be limited, and get along rawly without the refinements of human intercourse, without refinements in our own thoughts; for thoughts are almost as dependent on words as words on thoughts. For example, all exasperations we lump together as "aggravating," not considering whether they may not rather be displeasing, annoying, offensive, disgusting, irritating, or even maddening; and without observing, too, that in our reckless usage we have burned up a word which might be convenient when we should need to mark some shading of the word "increase." Like the bad cook, we seize the frying-pan whenever we need to fry, broil, roast, or stew, and then wonder why all our dishes taste alike while in the next house the food is appetizing. It is all unnecessary. Enlarge the vocabulary. Let any one who wants to see himself grow, resolve to adopt two new words each week. It will not be long before the endless and enchanting variety of the world will begin to reflect itself in his speech, and in his mind as well. I know that when we use a word for the first time we are startled, as if a fire-cracker went off in our neighborhood. We look about hastily to see if any one has noticed. But finding that no one has, we may be emboldened. A word used three times slips off the tongue with entire naturalness. Then it is ours forever, and with it some phase of life which had been lacking hitherto. For each word presents its own point of view, discloses a special aspect of things, reports some little importance not otherwise conveyed, and so contributes its small emancipation to our tied-up minds and tongues.

PALMER: *Self-Cultivation in English*.

(g) "Of making books there is no end," complained the Preacher; and did not perceive how highly he was praising letters as an occupation. There is no end, indeed, to making books or experiments, or to travel, or to gathering wealth. Problem gives rise to problem. We may study forever, and we are never as learned as we would. We have never made a statue worthy of our dreams. And when we have discovered a continent, or crossed a chain of mountains, it is only to find another ocean or another plain upon the further side. In the infinite universe there is room for our swiftest diligence and to spare. It is not like the works of Carlyle, which can be read to an end. Even in a corner of it, in a private park, or in the neighborhood of a single hamlet, the weather and the seasons keep so deftly changing that, although we walk there for a lifetime, there will be always something new to startle and delight us.

STEVENSON: *El Dorado*.

2. Find paragraphs in your reading which illustrate

(a) The omission of the topic statement. (Supply one of your own.)

(b) The topic statement at the beginning of the paragraph.

(c) The topic statement toward the middle of the paragraph.

(d) The topic statement at the end of the paragraph.

(e) The topic statement repeated.

3. Write the topic statements for the quotations given in exercise 1.

4. Using the following as topic statements, develop the paragraphs.

(a) I have made observations about the birds of this locality.

(b) The remembrance of my undeserved punishment is . . .

(c) His patience under the circumstances was remarkable.

(d) The books (or studies) boys (or girls) especially enjoy are of this sort.

(e) Children in Grandmother's time were quite different.

(f) There are several advantages of public schools over boarding schools.

(g) My appearance on that occasion was . . .

- (h) My father's particular hobby is . . .
- (i) My first experience of feeling real responsibility was a fortunate (or unfortunate) one.

5. Bring to class a list of topic statements which you have found when preparing other lessons for to-day.

6. Choosing a poem with which you are somewhat familiar, reproduce it. First divide the poem into its logical thought divisions. These probably will not correspond to its stanza divisions.

7. From paragraphs read to you by your teacher, write the topic statement.

Oral Practice

8. Select a paragraph to read to the class. Omit the topic statement when you read it, and let the class supply the topic statement.

9. From *The World's Work*, *The Outlook*, or *The New Republic*, select some article which interests you. Prepare to give orally to the class the gist of that article. Make a list of the topic sentences and use them as an outline for your talk.

10. Expand into a paragraph one of the following sayings taken from Benjamin Franklin's *The Sayings of Poor Richard*:

- (a) The discontented man finds no easy chair.
- (b) A mob's a monster; heads enough but no brains.
- (c) God helps them that help themselves.
- (d) He that speaks much is much mistaken.
- (e) He that scatters thorns, let him not go barefoot.

11. On some subject of local, civic, or high school interest known to your classmates, formulate a topic sentence to be expanded orally by some member of the class.

12. (a) Define paragraph and topic sentence. Discuss the importance of the paragraph in oral and written English.

(b) From your study of the topic sentence, in Exercise 9, discuss the significance of the position of the topic sentence.

41. Unity in the Paragraph. You have observed that a paragraph must have a single definite topic. Unity demands that every sentence in the paragraph relate to this topic, that all details be grouped about the central idea expressed in the topic statement, and that only those details necessary to its development be included.

To secure unity, (1) fix your mind upon the central idea and frame carefully a topic sentence, and (2) determine before you begin to write just what you are going to put into your paragraph. It would be well to outline the material and test each detail to assure yourself that it is to the point. Finally, determine whether you have included everything essential to making your paragraph a complete unit.

The test for unity is to sum up the paragraph in a single phrase or sentence. If this cannot be done, it is evident that the paragraph has more than one topic and hence does not have unity.

42. Coherence in the Paragraph. The second essential quality of the paragraph is coherence, which requires that the sentences be so closely related that each grows out of the one immediately preceding and leads easily to the one following. In order that the paragraph may read smoothly, there must be no break from sentence to sentence.

Coherence is secured (1) by a careful arrangement of material, that is, by bringing together those matters which are closely connected in thought; and (2) by making use of connective words, and words of repetition or of reference, which form the transition from sentence to sentence. Such transition words are

and, then, for, but, further, besides, moreover, nevertheless, while,

the following, however, thus, again, on the contrary, on the other hand, there, in brief, therefore, in a word, hence, though, in fact,

and pronouns referring back, and many other similar expressions. Sometimes the repetition of a word serves to connect two sentences; sometimes the repetition of thought affords the connection.

Note such transition words in the following paragraph:

. . . All the time, *too*, great *laboratories* in Paris and all over England are at work; all the *chemists* of both countries are *government servants* to-day. The *men* employed in actual scientific work, including testing, are numbered by tens of thousands.

Among other ways in which *chemists* are helping to *win the war* is one which will probably strike an American as semi-amusing, although it is far from it. *This* is by the investigation of invisible inks.

JOSEPH S. AMES: "Science at the Front," *The Atlantic Monthly*.

Blue is the natural color of both water and ice. On the *glaciers* of Switzerland are found deep shafts and *lakes* of beautiful *blue water*. The most striking example of the *color of water* is probably that furnished by the Blue Grotto of Capri, in the Bay of Naples. *Capri* is one of the islands of the Bay. At the bottom of one of *its* sea-cliffs there is a small arch, barely sufficient to admit a boat in fine weather, and through *this* arch you pass into a spacious cavern, the walls and water of which shimmer forth a magical *blue light*. *This light* has caught its color from the water through which it has passed. The entrance, *as just stated*, is very small; so that the illumination of the cave is almost entirely due to light which has plunged to the bottom of the sea, and returned thence to the cave. *Hence* the exquisite azure. The white body of a diver who plunges into the water for the amusement of visitors is *also* strikingly affected by the *colored* liquid through which he moves.

TYNDALL: *New Fragments*.

A close transition from paragraph to paragraph, too, is necessary so that there will be no break in

thought. Thus the whole composition gains coherence and reads smoothly. The transitional devices are the same as those used between sentences. Each paragraph begins with a word, phrase, or clause, or even a sentence, which refers to something expressed in the preceding paragraph — at the very close of the preceding paragraph usually.

In the following opening sentences of paragraphs, note the words which obviously refer to what has been said immediately before.

These, Sir, are my reasons for not entertaining that high opinion of untried force. . . . But there is still behind a third consideration concerning this object. . . .

In this character of the Americans, a love of freedom is the predominating feature. . . .

They were further confirmed in this pleasing error by the form of their provincial legislative assemblies. . . .

If anything were wanting to this necessary operation of the form of government, religion would have given it complete effect.

BURKE: *On Conciliation*.

Note also the following closing lines of one paragraph and the opening sentence of the next :

We now ascended a dark, narrow staircase, and, passing through a second door, entered the library.

I found myself in a lofty antique hall, the roof supported by massive joists of old English oak.

IRVING: *The Sketch Book*.

As I looked around upon the old volumes in their mouldering covers, thus ranged on the shelves, and apparently never disturbed in their repose, I could not but consider the library a kind of literary catacomb, where authors, like mummies, are piously entombed, and left to blacken and moulder in dusty oblivion.

How much, thought I, has each of these volumes, now thrust aside with such indifference, cost some aching head ! how many weary days ! how many sleepless nights !

IRVING: *The Sketch Book*.

"I presume he soon sunk into oblivion."

"On the contrary," said I, "it is owing to that very man that the literature of his period has experienced a duration beyond the ordinary term of English literature."

IRVING: *The Sketch Book.*

Sometimes, especially in introductory paragraphs, the last sentence is anticipatory, looking forward to the next paragraph. Thus the two paragraphs are brought closely together, as in the following introductory sentence and the sentence marking the division of the subject.

Sir, if I were capable of engaging you to an equal attention, I would state that, as far as I am capable of discerning, there are but three ways of proceeding relative to this stubborn spirit which prevails in your colonies and disturbs your government. These are to change that spirit as inconvenient by removing the causes; to prosecute it as criminal; or to comply with it as necessary. . . .

The first of these plans . . . I think, is the most like a systematic proceeding.

BURKE: *On Conciliation.*

For all books are divisible into two classes, the books of the hour, and the books of all time. . . .

The good book of the hour, then, — I do not speak of the bad ones, — is simply the useful or pleasant talk of some person whom you cannot otherwise converse with, printed for you.

RUSKIN: *Of King's Treasures.*

43. Unity and Coherence in the Whole Composition. When several paragraphs unite to form a whole composition, not only must there be unity within the paragraph, but there must be unity and coherence in the whole composition also. To this end, each paragraph must relate to the subject under discussion, and must show a thought connection with the main topic of which the composition as a whole treats.

EXERCISE 13

1. Prove that the paragraphs you wrote for exercise 4 in Exercise 12 (p. 66) have unity and coherence. Can you improve them in either unity or coherence?

NOTE. In addition to the list of words given in § 42, the following will be helpful in securing coherence:

At length, in addition to, not only, but also, in spite of, similarly, in like manner, meanwhile, the foregoing, accordingly, consequently, in short, too, still, likewise, for this reason, after all this, now, as a result, so, so that.

2. In the selections from various writers given in succeeding chapters, point out transition and connecting words between sentences; between paragraphs. Can you add any words to the list given in exercise 1?

3. From the complete list of transition words, make out a classification based on the related meanings of the words. Thus, some of them are restrictive; others, summarizing or anticipatory; or indicative of cause, effect, negation, etc.

4. Bring to class two paragraphs which seem to you particularly strong from the standpoint of unity and coherence. Show how each quality is secured.

5. Find in a newspaper examples of paragraphs which violate the laws of unity and coherence. Also find violation of unity and coherence in a composition as a whole, where the paragraphs do not grow the one into the next and do not all relate closely to the subject under discussion.

44. Paragraph Development. There are many ways of developing paragraphs, the method being determined by the nature of the thought to be expressed. A complete classification of the methods of paragraph development would be impossible. It is helpful, however, to study certain characteristic, well-defined methods which writers employ more or less consciously.

45. Development by Added Details and Particulars. Certain types of topic statement are logically

developed only by adding the particulars and details called for in the topic statement. For example, in the quotation given below, the topic statement "But all these conditions of life changed even while we watched them," promises the particulars of the changed condition, and is developed by the accumulation of these details. The descriptive paragraph is largely developed in this way, the details being presented in some logical order. (See § 92, p. 149.) The narrative paragraph also uses this method, introducing the added incidents or events in their time order.

1 But all these conditions of life changed even while we watched them. 2 Neighboring places thickened up on the prairie. 3 Towns came nearer, and bridges and roads appeared. 4 The far horizon lost its smooth prairie-line, and was notched with houses and trees. 5 The procession on the road was fuller than ever, but it did not pause so often. 6 We seldom saw the rounded canvas top of a mover-wagon at our gate now, and trudging peddlers gave way to glib agents. 7 The sudden little hurry and flurry caused by the arrival of unexpected guests or pathetic wayfarers occurred less and less often. 8 Hospitality became a matter of choice, not a requirement of bare humanity. 9 The glamour of the highway passed; the Road became merely a road. 10 And we, alas and alas!" grew up.

MARGARET LYNN: *A Prairie Caravansary*.

1 A man in uniform came into the garden. 2 He walked to a tree in the centre, and stood in the shade, a long sheet of paper in his hand. 3 There was a stir among the Jews. 4 Those lying down got up and approached him. 5 The women with their children, dragged themselves nearer. 6 Every one stopped talking. 7 The apathy and indifference gave place to strained attention. 8 There was a kind of dreadful anxiety on every face — a tightening of the muscles round the eyes and mouths, as if the same horrible fear fixed the same mark there. 9 I have never seen a crowd where personality was so stamped out by a single overmastering emotion. 10 The gendarme began to read.

RUTH PIERCE: "A Russian Experience," *The Atlantic Monthly*.

EXERCISE 14

1. Among the quotations given in other chapters, find examples of paragraphs developed by adding particulars and details.

2. In the following selections point out the particulars and details which develop the topic statement. What are the words in the topic statement which promise details?

(a) Spring, while we are writing, is complete. The winds have done their work. The shaken air, well tempered and equalized, has subsided; the genial rains, however thickly they may come, do not saturate the ground beyond the power of the sun to dry it up again. There are clear crystal mornings; noons of blue sky and white clouds; nights, in which the growing moon seems to lie looking at the stars, like a young shepherdess at her flock. A few nights ago she lay gazing in this manner at the solitary evening star, like Diana, on the slope of a valley, looking up at Endymion. His young eye seemed to sparkle out upon the world; while she, bending inwards, her hands behind her head, watched him with an enamored dumbness.

LEIGH HUNT: *Essays*.

(b) The masterful wind was up and out, shouting and chasing, the lord of the morning. Poplars swayed and tossed with a roaring swish; dead leaves sprang aloft, and whirled into space; and all the clear-swept heaven seemed to thrill with sound like a great harp. It was one of the first awakenings of the year. The earth stretched herself, smiling in her sleep; and everything leapt and pulsed to the stir of the giant's movement. With us it was a whole holiday; the occasion a birthday — it matters not whose. Some one of us had had presents, and pretty conventional speeches, and had glowed with that sense of heroism which is no less sweet than nothing has been done to deserve it. But the holiday was for all, the rapture of awakening Nature for all, the various out-door joys of puddles and sun and hedge-breaking for all.

KENNETH GRAHAME: *The Golden Age*.

(c) Hilary followed a path through the meadows, with calm bright sunset casting his shadow over the shorn grass, or up in the hedge-road, or on the brown banks where the drought had struck

On his back he carried a fishing basket, containing his bits of refreshment; and in his right hand a short springy rod, the absent sailor's favorite. After long council . . . he had made up his mind to walk up stream, as far as the spot where two brooks met, and formed body enough for a fly flipped in very carefully to sail downward. Here he began, and the creak of his reel and the swish of his rod were music to him, after the whirl of London life.

BLACKMORE: *Alice Lorraine.*

3. Develop the following topic statements by giving particulars and details. When these are narrative in character, follow if possible the time order; when descriptive, follow space order or the order of importance.

- (a) I shall never forget the happiest day of my life.
- (b) We opened the gate and stepped into a quaint old-fashioned garden.
- (c) We enjoyed a most exciting escapade.
- (d) The first time I met him, I knew he was a man of determination. His face showed it.
- (e) The village looked altogether different after the rain.
- (f) It was a disappointment to me from beginning to end.
- (g) I know a most interesting old historic place.
- (h) Country life has an abundance of healthful pleasures.
- (i) The experiences of Washington's army at Valley Forge were terrible.

Oral Practice

4. Develop orally one of the following topics. Observe the directions given in exercise 3 above.

- (a) I never saw a more disreputable (or discouraged) looking individual.
- (b) We made the appointment by a hair's breadth, after a thrilling experience.
- (c) Spring was everywhere.
- (d) Waiting for a train at a country station is a tedious (or an interesting) experience.
- (e) A good salesman will know well his stock.

46. Development by Specific Instances or Examples. When a general statement is set forth in

the topic sentence, it is often developed either by citing specific instances of its truth or of the principle involved, or by giving as illustration a single example worked out in detail. The specific instances or illustrations serve as *proof*; the single example or amplified illustration serves to make more clear and vivid the general truth or principle.

Study the following :

Great numbers of fireflies are ordered for display at evening parties in the summer season. A large Japanese guest-room usually overlooks a garden; and during a banquet or other evening entertainment, given in the sultry season, it is customary to set fireflies at liberty in the garden after sunset, that the visitors may enjoy the sight of the sparkling. Restaurant keepers purchase largely. In the famous Dōtombori of Ōsaka, there is a house where myriads of fireflies are kept in a large space enclosed by mosquito netting; and customers of this house are permitted to enter the enclosure and capture a certain number of fireflies to take home with them.

LAFADIO HEARN : *Kottō*.

It is true that the advance of society is marked by the progressive substitution of moral suasion for physical force: in wedlock, where men once captured wives and held them by brute strength, but now woo them instead; in parenthood, where a father's power of death over a child was once constraining and where now force is a last resort; in education, where no longer is the birch the tree of knowledge; in penology, where physical compulsion gives way before more generous treatment of the criminal — everywhere the advance of social life involves the gradual displacement of brutal constraint by reasonable persuasion. But this advance of humanity will not bring us utterly past the need of force until it has eliminated more of sin than as yet has gone out of us.

HARRY E. FOSDICK : *The Challenge of the Present Crisis*.

We have to deal with the strangest of enemies. He has deliberately, scientifically, in full possession of his senses, without necessity or excuse, revived all the crimes which we had believed to be forever buried in the barbarous past. He has trampled under foot

all the precepts which the human race had so painfully gleaned out of the cruel darknesses of its origins; he has violated all the laws of justice, of humanity, of loyalty, of honor, from the highest, which almost touch the divine, to the simplest and most elementary, which still appertain to the lower orders. There is no longer any doubt on this point. The proof of it has been established and re-established, the certitude definitively acquired.

But, on the other hand, it is no less certain that the enemy has displayed virtues which it would not be right for us to deny; for one honors one's self by recognizing the valor of those whom one combats. He has gone to death in deep, compact, disciplined masses, with a blind, obstinate, hopeless heroism, for which history furnishes no example equally somber, and which often has compelled our admiration and our pity.

MAURICE MAETERLINCK: "The War's Legacy of Hatred,"
Current History Magazine.

EXERCISE 15

1. Find an example of a paragraph developed by the use of specific instances or examples; one which is developed by presenting a single example worked out in detail.

2. By giving specific instances or examples, develop paragraphs from the following topic statements:

(a) There was much to be admired in the old Roman character.

(b) Strong character is developed in times of peril.

(c) Men of great wealth are often generous.

(d) People in different sections of the country use the English language in vastly different ways.

(e) An examination does not always prove to be a fair test of a pupil's ability.

(f) Our greatest writers have in their youth had hard struggles against poverty.

(g) Life in the city (or country) presents many advantages over life in the country (or city).

(h) Pride goes before a fall.

(i) Dogs often show wonderful intelligence (or usefulness).

Oral Practice

3. Prepare to stand before the class and talk on one of the following topics. Try to develop it by use of specific instances or examples.

- (a) To form conclusions from hearsay is unwise.
- (b) Public calamity is a mighty leveller.
- (c) Possession of the thing one desires is often disappointing.
- (d) The pupil who keeps his ears and eyes open will find much about which to write or to speak.
- (e) Times of stress develop great characters.

47. Development by Cause and Effect. A third method of developing a paragraph is by stating causes or effects. If the topic statement announces a cause, the paragraph development usually consists in setting forth the results, effects, or consequences. On the contrary, if the topic sentence states a result or effect, the remaining sentences explain the causes leading up to the result. When either cause or result is stated, it is natural to think immediately of the other. In developing paragraphs by the method of cause and effect, the transition words *so*, *so that*, *accordingly*, *as a result*, *therefore*, *consequently*, *the effect is*, and the like will be found useful.

Note the following :

The isolated life of the plantation was unknown in New England; the small farmer was within sound of the church bell and within reach of a schoolhouse. There were many causes for this concentration of population. Some were natural or physical causes, some sprang from the purposes and character of the colonists. The chief reasons were the following: The long and dreary winter of New England brought the people together for companionship and protection. The soil was poor, and yielded its crops only to the diligent toiler; it did not by its fertility beguile man to easy agriculture; he was tempted to become a trader or a mechanic. Since the sea was more fruitful than the land, little fishing villages dotted

the coast. The rivers were many of them rapid and narrow, well suited to turn the mill wheel, but not serving as highways from the sea. For a century before the Revolution the Indian was a constant source of fear, and this dread induced the frontiersman not to move too far from the village and the common defences. Moreover, the early settlers were men of intense religious conviction and purpose; they came to worship together, and in consequence the first settlements were clustered around the meetinghouse. In many instances, too, the people had been moved by a common interest to emigrate from "dear England," and they therefore settled together as a community to live out together a common life. The town was, as a consequence, almost from the outset the most noticeable thing in the social and political structure of the colony.

McLAUGHLIN: *A History of the American Nation.*

Natural causes have contributed [to food shortage]. Winter wheat has been a disappointment, on account of the weather. Early frost prevented the maturing of much seed corn, and the germinating power of many local supplies of seed which matured is likely to be low. Other seed stocks are short. The drouth in the Southwest brought about crop shortages and distress, and similar conditions have existed in the Dakotas and Montana. These natural misfortunes have been aggravated by artificial difficulties. The farms are very short of labor; it is estimated that over two million trained laborers have been lost to them on account of the drain to industries and the draft. Farm machinery is scarce and the prices are high. And, finally, the rapidly increasing numbers of tenant farmers are unable to borrow money to overcome these difficulties, since loans cannot be obtained through the Federal Farm Loan system without security.

EDITORIAL: *The New Republic.*

EXERCISE 16

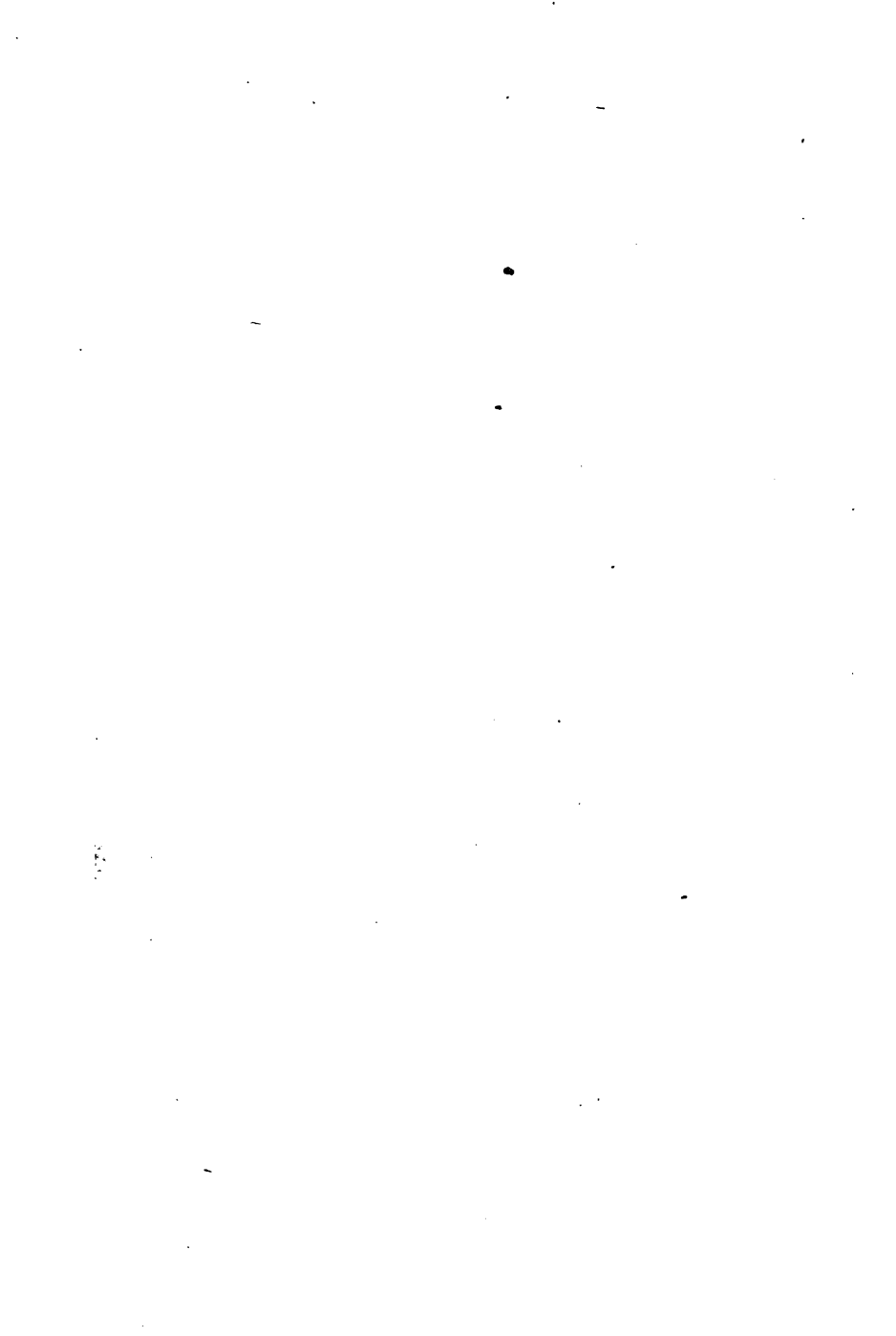
1. Bring to class an example of a paragraph developed by stating the results of a cause given in the topic statement; one developed by stating the causes of the result given in the topic sentence.
2. Develop the following statements into paragraphs by explaining the effects, causes, or reasons, of the facts mentioned. Test your paragraphs for unity and coherence.

- (a) The battle of ——— was a decisive battle.
- (b) Education, to be of any value, must be systematic.
- (c) One result of the war will be that the country will set a higher value on our colleges.
- (d) Mountain ranges and forests have great influence upon climate.
- (e) Postal savings banks are of great usefulness.
- (f) Good roads in any country produce far-reaching results.
- (g) People have come to realize the necessity of good sanitary conditions, especially in the overcrowded tenement districts.
- (h) Manual training (or domestic science) has come to be a very important subject in the school curriculum.

3. Make a list of ten subjects of community or school interest, suggested perhaps by the following. From the subjects read in class, choose one and write a topic statement. Develop this into a paragraph for your school paper.

- (a) Reduced fare tickets for school children.
- (b) Buying certain property for civic improvement.
- (c) Establishing or supporting a school lunch room.
- (d) Furnishing textbooks to high school pupils.
- (e) Changing some policy.
- (f) Public speaking required for graduation.
- (g) Volunteering as farm cadets.

48. Development by Comparison and Contrast. Sometimes a topic may best be presented by the use of comparison and contrast stated either positively or negatively. When an idea is unfamiliar, it may be made clear by telling what it resembles or in what respects it differs from ideas already known and understood. The writer seeks something which the reader understands and, using this as a starting point, proceeds to make clear various points of similarity or difference. In making use of this method, avoid introducing details not strictly within the field of comparison.





Reynolds

GARRICK BETWEEN TRAGEDY AND COMEDY

The following paragraphs are developed by this method :

Now their separate characters are briefly these: The man's power is active, progressive, defensive. He is eminently the doer, the creator, the discoverer, the defender. His intellect is for speculation and invention; his energy for adventure, for war, and for conquest, wherever war is just, wherever conquest necessary. But the woman's power is for rule, not for battle, — and her intellect is not for invention or creation, but for sweet ordering, arrangement, and decision. She sees the qualities of things, their claims, and their places. Her great function is Praise: she enters into no contest, but infallibly judges the crown of contest. By her office and place, she is protected from all danger and temptation. The man in his rough work in the open world must encounter all peril and trial: to him, therefore, must be the failure, the offense, the inevitable error: often he must be wounded or subdued; often misled; and *always* hardened.

RUSKIN: *Sesame and Lilies*.

. . . In the interest of public morals that automobile should have been suppressed.

There are two kinds of ignoble old age. One is decrepit, leery, tottering to the grave. It is the kind which moralists can use as a warning and a text. The other kind is the infinitely more dangerous kind. It reveals a sound constitution beneath the rags and defilement. It can not be used as a text, for it works the other way. It *seems* to show that a man may drink, loaf, and otherwise transgress, and yet keep going physically. That is the kind of old age which comes to Ford machines converted to industrial uses in the country.

"Professor's Progress III," *The Atlantic Monthly*.

Human glory is often fickle as the winds and transient as a summer day; but Abraham Lincoln's place in history is assured. All the symbols of this world's admiration are his. He is embalmed in song, recorded in history, eulogized in panegyric, cast in bronze, sculptured in marble, painted on canvas, enshrined in the hearts of his countrymen, and lives in the memories of mankind. Some men are brilliant in their times, but their words and deeds are of little worth to history; but his mission was as large as his country,

vast as humanity, enduring as time. Some men are not honored by their contemporaries, and die neglected. Here is one more honored than any other man while living, more revered when dying, and destined to be loved to the last syllable of recorded time.

JOHN PHILIP NEWMAN: *Eulogy of Lincoln*.

EXERCISE 17

1. Find paragraphs illustrating development by means of comparison and contrasts. Point out the comparisons and contrasts.

2. By means of comparison or contrast, or a combination of the two, develop paragraphs from the following:

- (a) Life is a voyage.
- (b) Books as companions.
- (c) Politics is a game with a large element of chance.
- (d) There are marked differences between the work of the grade school and that of the high school.
- (e) The boyhood days of Lincoln and Washington.
- (f) The methods and characteristics of two men prominent in the world to-day.
- (g) Summer and winter amusements.
- (h) What our grandmothers read.
- (i) The reading of novels is increasing.

3. (a) Write a paragraph contrasting the two figures, Tragedy and Comedy, in the picture facing page 81.

(b) Describe from imagination a picture in which two figures representing two ideas are contrasted. Suggestions are:

- (1) Peace and war.
- (2) Love and hate.
- (3) Poverty and riches.

Oral Practice

4. Selecting a topic from exercise 2 above, make an outline for an oral paragraph. As you give your paragraph, the class will outline what you say. Compare your outline

with theirs. Did you make the points of your paragraph clear to them?

49. Development by Repetition. It often happens that, when a statement is not understood, the same thought expressed in other words becomes intelligible. This process suggests another method of paragraph development. The topic statement is repeated in other words until the precise meaning is apparent. Repetition may be for one of two purposes, emphasis or clearness. Each sentence, however, should do more than merely repeat the thought of the topic statement. It should add something to the idea expressed therein, making it more definite or more emphatic; otherwise the paragraph becomes monotonous. The process of repetition is similar to definition and is often used together with definition.

The following is an example of paragraph development by repetition and definition. What other method is combined with it?

From this illustration it would appear that taxes are private property taken for public purposes; and in making this statement we come very near the truth. Taxes are portions of private property which a government takes for its public purposes. Before going farther, let us pause to observe that there is one other way, besides taxation, in which government sometimes takes private property for public purposes. Roads and streets are of great importance to the general public; and the government of the town or city in which you live may see fit, in opening a new street, to run it across your garden, or to make you move your house or shop out of the way for it. In so doing, the government either takes away or damages some of your property. It exercises rights over your property without asking your permission. This power of government over private property is called "the right of eminent domain." It means that a man's private interests must not be allowed to obstruct the interests of the whole community in which he lives. But in two ways the exercise of eminent domain is unlike

taxation. In the first place, it is only occasional, and affects only certain persons here or there, whereas taxation goes on perpetually and affects all persons who own property. In the second place, when the government takes away a piece of your land to make a road, it pays you money in return for it; perhaps not quite so much as you believe the piece of land was worth in the market; the average human nature is doubtless such that men seldom give fair measure for measure unless they feel compelled to, and it is not easy to put a government under compulsion. Still it gives you something; it does not ask you to part with your property for nothing. Now in the case of taxation, the government takes your money and seems to make no return to you individually; but it is supposed to return to you the value of it in the shape of well-paved streets, good schools, efficient protection against criminals, and so forth.

FISKE: *Civil Government in the United States.*

EXERCISE 18

1. In the paragraph from Fiske above, point out the use of repetition. What is its purpose in each case?

2. Bring to class a paragraph found in your reading, which is developed wholly by repetition; one which is partly developed by this method.

3. Develop the following by repeating the idea. Be careful that each restatement is a step in advance, that something is added to the preceding idea. There must be something more than a change in the wording.

- (a) Cheerfulness should be encouraged by everybody.
- (b) Baseball is the American national game.
- (c) Reading helps one to understand human nature.
- (d) A good-natured person is a very difficult person with whom to quarrel.
- (e) Most people waste a vast amount of time.
- (f) He who takes a public office should realize that he is a "partaker in a very high trust."

50. Development by a Combination of Methods.
The five methods of paragraph development dis-

cussed in §§ 45-49 are the most distinctive methods. Often two or even three methods are combined in the development of a topic. To use a combination of methods successfully, however, requires considerable ability and skilful management, else the paragraph will be lacking in unity.

EXERCISE 19

1. What method or methods of paragraph development are used in the following?

A ballad is a song that tells a story, or — to take another point of view — a story told in song. More formally, it may be defined as a short narrative poem, adapted for singing, simple in plot and metrical structure, divided into stanzas, and characterized by complete impersonality so far as the author or singer is concerned. This last trait is of the very first consequence in determining the quality or qualities which give the ballad its peculiar place in literature. A ballad has no author. At all events it appears to have none. The teller of the story for the time being is as much the author as the unknown (and for our purposes unimportant) person who first put it into shape. In most forms of artistic literature the personality of the writer is a matter of deep concern to the reader. The style, we say, is the man. The individuality of one poet distinguishes his works, however they may vary among themselves, from the works of all other poets. Chaucer, for instance, has his way, or his ways, of telling a tale that are not the way, or the ways, of William Morris. If a would-be creative literary artist has no individuality that we can detect, we set him down as conventional, and that is an end of him and of his works. In the ballad it is not so. There the author is of no account. He is not even present. We do not feel sure he ever existed. At most, we merely infer his existence, at some indefinite time in the past, from the fact of his product: a poem, we think, implies a poet; therefore, somebody must have composed this ballad. Until we begin to reason, we have no thought of the author of any ballad, because, so far as we can see, he has no thought of himself.

KITTREDGE: *English and Scottish Ballads*.

2. Has the paragraph in exercise 1 unity and coherence? Why? What is the topic statement?

3. Make a list of ten subjects you could develop into paragraphs. Discuss these in class as to the method of development best suited to each subject.

4. Write three of the paragraphs suggested by the list of subjects in exercise 3.

5. Study several paragraphs of any of the Lincoln addresses or Burke's *Speech on Conciliation* or one of Macaulay's essays, and be prepared to point out to the class excellences in transition from paragraph to paragraph and within the paragraph. What method of transition predominates in the composition of the author selected? Study the effect produced by the omission of these transitional expressions.

6. Write two paragraphs contrasting the characters of two people whom you know or whom you have met in your reading.

7. Write a paragraph developed by definition and example or illustration. Suggested topics:

(a) Comedy.

(d) Revenue.

(b) Neutralization.

(e) Efficiency.

(c) Indictment.

(f) Socialism.

8. After deciding what method would be best suited to each topic, develop two or more of the following:

(a) Students generally choose their courses wisely.

(b) Mere wishing does not constitute actual desire.

(c) California has all kinds of climate.

(d) Education should do more than train the mind.

(e) Many people complain that the predictions of the weather bureau are not trustworthy.

(f) The printing and binding of books has become a fine art.

(g) Going out of the beaten course in order to shorten the voyage and thus make a record trip, as is frequently done by ocean steamers, is attended with great danger.

(h) Arbitration will eventually settle all disputes and do away with war.

- (i) "Paying too much for the whistle" is the common lot.
- (j) Politics will be at their best only when the best citizens feel themselves responsible for the present state of affairs.
- (k) A grate fire and a good book can counteract the cheerlessness of the worst of weather.

9. Write paragraphs of description on the following topics, accumulating specific details in accordance with some definite plan :

- | | |
|---------------------------|------------------------------|
| (a) In the October woods. | (e) A wharf. |
| (b) A midsummer storm. | (f) Alone in the house. |
| (c) A holiday crowd. | (g) An interesting old shop. |
| (d) The old inn. | (h) A masquerade. |

Oral Practice

10. Note the oral paragraphs given in your classes. Are they unified and coherent? Report the gist of one which was not an effective paragraph because the student failed to begin with a good topic sentence. Bring to class five topic statements heard recently in a conversation or in an address or sermon.

11. Summarize the different methods of paragraph development, telling the particular uses of each.

12. In a paragraph or two discuss before the class a phase of one of the following :

- (a) The Belgian deportations.
- (b) Young Men's Christian Association work in France.
- (c) Reconstruction work in France.
- (d) Thrift stamps as a means of saving.
- (e) The daylight saving plan as a war measure.

13. Explain orally to the class one of the following. Be prepared to answer pointedly any questions the members of the class may ask.

- (a) Share of stock.
- (b) Buying on a margin.
- (c) Need for automobile licenses.

- (d) Duties of the commissary department.
- (e) Conservation. (Use illustrations as a means of explanation.)
- (f) Hibernation of animals.
- (g) Coöperation.
- (h) Mortgage.

14. What methods of paragraph development have been used in the oral paragraphs given in class from exercise 13?

15. Reproduce orally for the class a paragraph you are prepared to give or have given in one of your classes other than English — physics, chemistry, history, or commercial classes.

CHAPTER IV

ORAL EXPRESSION

51. Importance of Oral English. Robert Louis Stevenson has said there can be no fairer ambition than to learn to talk well. By talking well he means of course expressing one's thoughts correctly, clearly, effectually, and withal attractively. Upon one's ability to do this depends in large part, advancement in life and the winning and keeping of friends. Since such skill is so valuable an asset, it behooves each one of us to develop such power in the use of our mother tongue as will not place us at a disadvantage among our fellows.

52. How to Gain Power in Speech. The question is how to achieve this power. Knowledge of the rules of grammar, together with an ear trained for correct word relations, leads to *correctness* of expression. Clear thinking, careful sentence building, and a constant striving for faultless pronunciation and enunciation make for *clearness* in expression. But effective and attractive speech is gained only by experience, through a process of self-development by hearing the best and by talking to some purpose under guidance and constructive criticism.

53. Uses of Oral English. Spoken English is a part of your everyday experience. Constantly you are answering questions or asking them, explaining,

giving directions, relating anecdotes, describing, arguing, persuading, occasionally even speaking more or less formally. There is much need in a democratic country such as ours, for men and women who can think quickly and express their ideas clearly and forcefully before others, thus helping to mould public opinion.

54. The Four Forms of Discourse in Oral English. The speaker uses such form or forms of discourse as will best suit the purpose for which he is speaking. Usually he will require a combination of two or more of the four forms. For example, should his object be to persuade, to make another believe as he believes, it may be necessary to narrate, to describe, to explain for the purpose of his hearer's complete understanding. Once that is accomplished, argument as such may be unnecessary; the hearer is convinced once he understands.

Rarely does a speaker employ description alone. On the other hand, the descriptive and narrative elements help greatly in making interesting and entertaining, talks and speeches which would otherwise be tiresome and dull. The minister, the political speaker, the lecturer, all introduce anecdotes which are to the point of their discourse, and descriptions which stir their hearers' imaginations in order that what they say may be entertaining as well as instructive. Thereby do they secure an untiring attention and a livelier interest. In conversation, too, that talker whom you most like to hear, who leaves with you a pleasing impression of a vivid personality, is one who makes you see things and scenes through his powers of description and narration. His purpose may be to appeal to the understanding, but he fulfills this

purpose by appealing to your feelings too. The object of his call may be to obtain from you a subscription for the Children's Home, but instead of urging you to give, he describes his last visit to the Home, some child there whose story immediately enlists your sympathy, the self-sacrificing love the Home-mother puts into the care of the children, or the good-night hour which so much resembles one of your own memory. The result is that when the need for contributions is mentioned, you have already decided to subscribe and deem it a privilege to do so.

55. Oral English in Class. Despite the fact that you are talking every day, to give a talk before the class or the school or before a possible employer is a difficult undertaking. Immediately you feel a diffidence, a lack of confidence, that hinders self-expression. In your own home you could say what you plan to say before your classmates, in a clear, interesting manner, and could do it with enthusiasm. But the more formal effort is a trial at first. Remembering, however, that this practice is necessary in gaining that ability to talk which Stevenson commends, and which is essential for your greatest usefulness, you should seek to gain confidence and power. An earnest desire to express yourself well, continual practice, and a definite plan for each talk are all that are necessary to achieve success, even in formal speeches.

56. The Plan for Class Talks. Even for the most informal kind of talks the speaker should have a plan. In your class talks, first of all have very definitely in mind just what you are going to say. This will be determined largely by the purpose for which you are speaking. Next, outline the facts or ideas to be pre-

sented, considering carefully the most effective order in which they may be presented. Lastly, think through your speech several times until you become sure of what you are going to say.

EXERCISE 20

1. Standing before the class, give a short talk on one of the following :

- (a) The daylight saving scheme.
- (b) The licensing of automobiles.
- (c) Early Christmas shopping.
- (d) Importance of voting at the primaries. ✓

In preparation for your speech :

- (a) Decide what your purpose is in speaking.
- (b) Make a list of the facts or ideas you are going to present, and arrange them in the most effective order.
- (c) Plan your introduction and conclusion carefully.
- (d) Think through your talk until you are familiar with the subject matter, but do not memorize it.

2. Tell the class :

- (a) What the chief difficulties are in learning to run an automobile.
- (b) How best to ventilate a sleeping room.
- (c) How to plant a tree.
- (d) What is the general process of canning fruit (or vegetables).

3. Prepare a brief oral explanation of the following terms ;

- | | |
|-------------------|--------------------|
| (a) Camouflage. | (d) Touchdown. ✓ |
| (b) Single tax. | (e) Stealing base. |
| (c) Local option. | (f) Barrage. |

4. Bring to class a week's record of all the slang words and expressions you have heard. Discuss them in class and suggest other expressions for the ideas involved.

5. Make a list of overworked words you have noted. Suggest other words more specific and distinctive to take

their places. For example, instead of *said*, the following words would be more forceful and appropriate :

replied	gasped
retorted	snarled
argued	reiterated
whispered	snapped
yelled	drawled

57. The Speaker's Information. Was it necessary for you to seek information about any of the subjects in Exercise 20, above, before you could give your talk or did you have only to draw upon your own knowledge? Usually a speaker's knowledge and experience are only partially adequate, so he must seek information from the experience of others. This he obtains through observation, from personal interviews or from books, magazines, and newspapers. Even if he is drawing upon his own experience, he will be careful to make sure that the facts are accurate, that his knowledge is reliable. The more exhaustive the search for information from trustworthy sources, the better will be the equipment for treating a subject completely and accurately, and the more interesting will be the talk.

In gathering material it is well always to take notes. When you observe a process of manufacture, for example, which you are preparing to explain later, you will find notes taken on the spot much more trustworthy than your memory. Keep a memorandum when reading books and magazines for information. Let your study be exhaustive in preparing for any talk. In that way will you increase for all time your general fund of information, and at the same time know your subject so thoroughly that you will have no difficulty in giving the particular talk for which you are

preparing. Cultivate your powers of observation and let no opportunity to learn from the experience of others pass neglected.

58. The Outline. The outline serves two purposes: it shows whether or not your knowledge of the subject is complete; it enables you to arrange details in their proper order, thus insuring a clear, logical presentation. It should be simple and suggestive, not complicated and detailed. One of the best ways to arrange an outline from an accumulated mass of ideas or from memoranda, is by means of cards or slips of paper. Write on each the items which belong together, then arrange the slips in convenient order. In this way you can easily rearrange topics until you have the best order possible.

Suppose, for example, you were to prepare a talk on the subject of camping and decided to narrow your general theme to Camp Routine, and to tell about a typical day. The main topics,

The selection of a camp site
Camp housekeeping
The evening hours

suggest themselves. Write each one on a slip of paper, and as details occur to you place them under the heading to which they belong. Your outline would take some such form as the following:

I. The selection of a camp site.

- a. Points to be considered.
- b. Difficulties.

II. Camp housekeeping.

- a. Preliminary preparations.
- b. Building the fire.

- c. Preparing the food.
- d. Pitching the tent.
- e. Sleeping quarters.
- f. Supper served.

III. The evening hours.

- a. Occupation.

IV. Conclusion.

- a. Scarcity of time.

The conclusion is suggested by the fact that the day passes so quickly in doing the routine tasks, that there is little time for anything else. Note how Thoreau tells about Camp Routine in the selection following, from which the above outline was made.

I will describe, once for all, the routine of camping at this season. We generally told the Indian that we would stop at the first suitable place, so that he might be on the lookout for it. Having observed a clear, hard, and flat beach to land on, free from mud, and from stones which would injure the canoe, one would run up the bank to see if there were open and level space enough for the camp between the trees, or if it could be easily cleared, preferring at the same time a cool place, on account of insects. Sometimes we paddled a mile or more before finding one to our minds, for where the shore was suitable, the bank would often be too steep, or else too low and grassy, and therefore mosquitoey. We then took out the baggage and drew up the canoe, sometimes turning it over on shore for safety. The Indian cut a path to the spot we had selected, which was usually within two or three rods of the water, and we carried up our baggage. One, perhaps, takes canoe birch-bark, always at hand, and dead dry wood or bark, and kindles a fire five or six feet in front of where we intend to lie. It matters not, commonly, on which side this is, because there is little or no wind in so dense a wood at that season; and then he gets a kettle of water from the river, and takes out the pork, bread, coffee, etc., from their several packages.

Another, meanwhile, having the axe, cuts down the nearest dead rock-maple or other dry hardwood, collecting several large logs to last through the night, also a green stake, with a notch or fork to it,

which is slanted over the fire, perhaps resting on a rock or forked stake, to hang the kettle on, and two forked stakes and a pole for the tent.

The third man pitches the tent, cuts a dozen or more pins with his knife, usually of moose-wood, the common underwood, to fasten it down with, and then collects an armful or two of fir-twigs, arborvitae, spruce, or hemlock, whichever is at hand, and makes the bed, beginning at either end, and laying the twigs wrong side up, in regular rows, covering the stub ends of the last row; first, however, filling the hollows, if there are any, with coarser material. Wrangel says that his guides in Siberia first strewed a quantity of dry brushwood on the ground and then cedar twigs on that.

Commonly, by the time the bed is made, or within fifteen or twenty minutes, the water boils, the pork is fried, and supper is ready. We eat this sitting on the ground, or a stump, if there is any, around a large piece of birch-bark for a table, each holding a dipper in one hand and a piece of ship-bread or fried pork in the other, frequently making a pass with his hand, or thrusting his head into the smoke, to avoid the mosquitoes.

Next, pipes are lit by those who smoke, and veils are donned by those who have them, and we hastily examine and dry our plants, anoint our faces and hands, and go to bed, — and — the mosquitoes.

Though you have nothing to do but see the country, there's rarely any time to spare, hardly enough to examine a plant, before the night or drowsiness is upon you.

THOREAU: *The Maine Woods*.

It would seem at first reading that the divisions under *Camp housekeeping*, in the above outline, were not arranged in logical order, that *f* should come next after *c*; but in Thoreau's description, preparation of the food, pitching the tent, and making ready the sleeping quarters were simultaneous operations, all completed before supper was served. Some one else telling the experience might prefer an order other than time order.

59. Introduction and Conclusion. The manner of introducing a talk, depends so entirely upon the cir-

cumstances, that only general directions are possible. The introduction in general announces the subject, and gives briefly the reasons why it is of interest or in order. Often the introduction serves merely to make a point of contact between the subject and the hearer's experience, in other words to bring the hearer's interest to bear on the subject through easy thought transition. Notice that Thoreau's introduction seems rather abrupt in the selection above; but if you consider that this is only a part of a long discussion about out-door experiences, you will see the introduction is transitional and carries over to a description, complete in itself, of a particular phase of life "In the Maine Woods."

The concluding remarks should round out the talk, showing the importance of the subject, should make a general application, or state something of interest about the subject as a whole. It should treat of the subject, not in any of its details but in its larger aspects and applications.

EXERCISE 21

1. (a) Bring to class for discussion and arrangement, all the details you know and can find out, about one of the following:

- (1) The police system.
- (2) The formation of coal.
- (3) The use of dynamite in blasting.
- (4) The building of a ship.
- (5) The making of bread.
- (6) The manufacture of shoes.

(b) Familiarize yourself with the order of your outline and give the talk before the class. Give details only when you feel them necessary to your hearer's understanding. Plan your introductory and concluding remarks carefully.

2. From your observations of others, tell the class :

- (a) How a story you heard told was introduced.
- (b) How a more formal talk given in your assembly hall began and ended.
- (c) How a speaker introduced a detailed explanation.
- (d) How a talker introduced into his conversation an anecdote or an experience of his own. Show what use he made of it.

3. Read some recent speech given in Congress. Write out a brief suggestive outline which the speaker might have had in mind when delivering his speech.

4. Prepare an outline for an explanation of one of the following :

- (a) How to find a book in the public library.
- (b) How a canal lock raises or lowers a boat.
- (c) How to find in the public library books, magazines, or pamphlets which deal with a subject to be investigated.
- (d) How to raise lettuce.
- (e) How to keep a cash account.

5. Give before the class the explanation you outlined in exercise 4 above. Try to interest your hearers in your subject by properly introducing it.

6. Plan the opening sentences for one of the subjects below. Practice what you are going to say, then give the introduction in class.

- (a) The sinking of the *Lusitania*.
- (b) Buying thrift stamps.
- (c) Subscribing to the Liberty Loans.

7. What would be your point of view in the talk you have in mind on the subject selected in exercise 6 above? The purpose of your talk? With these in mind, give before the class the conclusion that would form a fitting close to your speech.

8. Explain to the class one of the following :

- (a) Points to be considered in buying an automobile, or, in building a house.

(b) The advantages of the indirect lighting system.

(c) How I would earn my own living if I were to leave school now.

9. Give the concluding words for a talk on one of the subjects suggested below.

(a) Why Russia desires jurisdiction over Constantinople.

(b) Why we allow the overcrowding of street cars.

(c) Why Germany declared war.

(d) Why war is harder on women than on men (or vice versa).

(e) Why all boys should learn a trade.

(f) Why students should decide on their occupations early in their high-school course if possible.

10. Choosing another of the subjects given above, plan and deliver a three-minute speech. Pay particular attention to the introduction and conclusion.

11. Plan introductory sentences for each of the following :

(a) Trench warfare.

(b) Trans-Atlantic air travelling.

(c) Wireless telephony.

(d) Municipal bonds.

(e) Military drill in schools.

(f) The Stock Exchange.

(g) Newspaper editorials.

12. In the above exercise select the introductory sentences given by one of your classmates and prepare to give the talk his introduction suggests.

60. Delivery. A speech, interesting and instructive in subject matter, well constructed and choice in wording, may lose effect because of bad delivery; whereas a rambling, poorly planned speech may achieve success solely through effective presentation. A speaker's personality and force of delivery often makes the dulllest speech interesting and effective. But not alone in so-called *speeches*, is delivery important;

it is of equal significance wherever you use the spoken word. A slovenly posture, a bad voice, a careless manner of speech have lost more than one person business or professional or political or social advancement and have stood in the way of a charm of personality that might have been attained. It has been said that the voice is indicative of character, but so is one's manner of standing and of pronouncing words. Is it not worth while then to strive to form right habits in self-expression and to see to it that tones are audible and pleasing as well?

61. Poise. Control is one of the first essentials of a pleasing presentation. It means repose of manner, controlling the hands so they are not permitted to express nervousness by tapping with the fingers when talking, or by toying with articles within reach. It means standing unsupported by desk, table, or chair, standing easily and naturally on one's feet, allowing no movements on their part except those necessary to the support of the body. Indeed you should aim to be self-contained, to make all your movements contribute toward the effectiveness of your words. Anything which tends to detract from that, you must strive to overcome, until, through practice, you form right habits, lose self-consciousness, and attain a repose of manner and mastery of self which is known as poise.

62. How to Stand. All recitations in Oral English should be given from the front of the room, before the class. Walk to your place promptly, simply. Remember that your hearers are anticipating the character of your talk by your walk and by the position you assume, so make the first impression the best possible. Physical training exercises for correct walk-

ing and standing positions are already familiar to you. It remains only to suggest the most important points to observe.

1. Stand in a natural position, erect, alert. Change your position one or more times according to the length of the speech. Try to do so during a natural pause in your talk, at some transitional point, or where it will give effect to what you are saying. If you cannot change your position without consciousness, practice until you can.

2. Stand with your weight upon both feet, leaning slightly forward.

3. Hold your head erect but don't let the neck muscles become rigid.

4. When reading, hold book or notes high enough to avoid bending the head. Consult notes only during pauses, and then as briefly as possible and no more often than you can help.

5. Look directly into the faces of your hearers, including all so far as this is possible.

63. The Use of the Voice. The speaker's mind must be so intent upon what he is saying that he can give little thought to his voice processes. Yet in practice work in Oral English there is opportunity to train the voice to become as pleasing and effective as possible. While English classes do not permit of the intensive training such as is given in classes in public speaking, there are a few general directions for the formation of right habits in voice use that may be followed out in all oral work. To be effective however they should be applied outside as well as inside the class room. Every spoken word should be made an opportunity to cultivate good voice habits. Train your ear to recognize the difference between good and poor tones. Once sensitive to voice qualities in

others, you will be the better able to make your own voice responsive and to use your voice rightly on all occasions, without special effort.

1. *Position.* One of the first of these directions you have already observed — standing properly. Position affects the voice. A lazy posture, a bowed head are not conducive to an animated, forceful voice or to clear, pleasant tones.

2. *Breathing.* Breathing properly makes the voice stronger and more agreeable. The first requisite for a good tone is a sufficient supply of air. This again is dependent upon a good standing position. Inhale deeply, filling the lungs completely, not merely the upper portions as in chest breathing. When speaking, let only sufficient breath to produce the words pass the lips; otherwise the tones are labored and breathy. Be careful to inhale between word groupings either in reading or in speaking.

3. *Smoothness.* Make your voice tones as smooth as possible. Guard against harsh, nasal qualities. Americans are accused of having unpleasant nasal voices, but it is unnecessary to maintain such a reputation.

4. *Enunciation.* Open your mouth widely enough for the lips to do their part toward distinct enunciation. With lips and facial muscles immobile, you cannot hope to speak distinctly.

5. *Avoid Monotony of Voice.* People who talk without change of tone, with equal stress on all words, and in the same quality of voice lack force and charm of speech. Use your whole range of speaking tones in expressing different shades of meaning. Vary, too, the rate of speaking to give emphasis. Speaking slowly and distinctly at one time, rapidly and clearly at another as the thought demands, will not only make what you say emphatic, but will at the same time hold the attention of your hearers. Be careful to stress the important words, not the unimportant ones.

64. Oral Reading. One of the best ways to train the voice and to learn to speak well is to practice reading aloud. When reading what someone else has written, your mind is more free to give attention to the manner of speaking, to voice control and tone, than when making original speeches, in delivering which you must think what you are going to say rather than how you say it. The thought and words are before you. To read well it is necessary first to extract the thought from the printed page, that is to grasp the author's meaning, and then so to vocalize it that the listener gets the meaning the author intended. Study to get the thought, then practice reading aloud from the best literature and from addresses of good speakers.

EXERCISE 22

1. Practice saying the following sentences until you can speak them in the most effective way. Try each in your natural voice, then in a lower and in a higher voice. Decide which is correct.

- (a) Aren't you ever going to make up your mind?
- (b) Please, please, consider how this will affect your future.
- (c) "The gray sea and the long black land."
- (d) "I wandered lonely as a cloud."
- (e) How can a man be so unreasonable.
- (f) I will not listen to such ranting.
- (g) "They shall not pass."
- (h) "I will buy with you, sell with you, talk with you, walk with you and so following; but I will not eat with you, drink with you, nor pray with you."
- (i) It was one of the sweetest sounds in Nature.
- (j) "What man dare, I dare."
- (k) He finds his house in ruins, his farm devastated, his slaves free, his stock killed, his barn empty, his trade destroyed; his social system, feudal in its magnificence, swept away; his people without

law or legal status; his comrades slain, and the burdens of others heavy upon his shoulders.

HENRY W. GRADY: *The New South*.

2. What words in the above sentences should receive the greatest stress? Which the least? In which are pauses effective? Do you read them all equally loud? Why?

3. Bring to class ten other sentences either from your reading or of your own composition, which you have prepared to read with as great range of tone as possible. Note that some you read with greater speed than others. Why?

4. Write sentences expressing

- | | |
|-------------------|------------------|
| (a) Joy. | (l) Horror. |
| (b) Anxiety. | (m) Wonder. |
| (c) Indifference. | (n) Surprise. |
| (d) Sadness. | (o) Resignation. |
| (e) Anticipation. | (p) Relief. |
| (f) Wistfulness. | (q) Elation. |
| (g) Fear. | (r) Impatience. |
| (h) Contempt. | (s) Annoyance. |
| (i) Sarcasm. | (t) Enthusiasm. |
| (j) Jealousy. | (u) Doubt. |
| (k) Command. | |

Read your sentences to the class, trying to make your voice and manner as expressive as possible. The class will be prepared to tell you where improvement may be made.

5. Come to class prepared to give a short argument on a subject about which unfair statements have been made. Answer one such statement in your argument. Express earnestness, but do so calmly, without sarcasm or vindictiveness. Your classmates will tell you:

- Whether your subject matter and manner of delivery were convincing.
- Whether your subject matter was well arranged.
- Whether you maintained a good position throughout.
- Whether you made good use of your voice.
- Wherein you might improve your speech or delivery.
- Whether or not you looked at them while speaking.

6. Bring, to read to the class, a selection you have practiced reading aloud. Try to give your classmates the thought as the author would have said it. In your practice reading, decide where emphasis should be placed, where pauses are effective, and make sure you grasp the whole thought yourself.

65. Speeches for Special Occasions. Usually when one is called upon to make a speech, it is for a particular occasion. This is true in student life as well as in later life, and the practice gained in talks for *possible* situations are the best kind of preparation for speaking when a real need arises.

66. The Announcement. The announcement is one of the most frequent types of speeches for special occasions. You hear them daily, perhaps are called upon to make them—an announcement of a class meeting, a game, or an entertainment. The two essentials to such announcements are that the speaker understand precisely what he is to announce, and that he make his statements clear to his audience, giving them all necessary information accurately and distinctly. The important points should be emphasized. This is often accomplished by summarizing them at the end. But the audience must be made interested as well as made to understand, so the first statements should be such as will arouse interest, the remaining ones so presented as to hold that interest. Much depends upon the manner of presentation, the enthusiasm of the speaker, and his earnestness.

EXERCISE 23

1. Listen to some announcement given in school, in church, or at some meeting, and prepare yourself to reproduce the announcement in class. Take notes to assist your memory. Note whether the announcement

(a) Gave all the necessary information.

(b) Was given in such a way as to gain your interest in that which was announced.

(c) Emphasized the important points.

(d) Was delivered clearly and distinctly.

(e) Was given from notes or outline.

2. Discuss in class whether or not it is best for the speaker to use notes in making announcements.

3. Prepare and give before the class announcements for two or more of the following. State such facts as will interest your hearers in the event.

(a) The next issue of your school paper.

(b) A gymnasium exhibition.

(c) A senior class entertainment.

(d) An inter-club debate.

(e) A class election.

(f) A try-out for a class play.

(g) A church supper.

(h) A food collection day for some charity.

(i) A Junior Red Cross membership campaign.

(j) A rummage sale for war relief purposes.

4. Announce one of the following, including all the necessary directions :

(a) A track meet in a neighboring city.

(b) A costume parade on some special occasion, to arouse patriotism.

(c) The opening of a war (or charity) relief bargain shop where people may take articles they do not want or need, to be sold to others who do want or need them. Enumerate the kinds of things accepted.

(d) A mass meeting for some special purpose.

67. The Presentation Speech. Gifts or honors made publicly are accompanied by a presentation speech. A speech of this kind requires preparation and ready tact on the part of the speaker lest awkwardness result. The recipient may be taken by sur-

prise or be overcome by his emotions, in which case he must be put at his ease and given time to think and to regain his poise. A speech of this kind usually emphasizes the worth and services of the recipient and minimizes the value of the gift; it states the reason for the presentation and presents the good wishes of the givers; it may or may not point out some underlying significance or meaning in the gift. The keynote should be good will and sincerity.

The response, too, should be sincere and brief, expressing gratitude toward the givers and appreciation of the honor and kindness, but should contain no personal reference to the recipient. If the former relations between the recipient and the givers are to continue, some words anticipatory of the future together may be included; if severed, expression of regret is in order. The response may well include a statement of what the gift and honor will stand for in the mind and heart of the recipient.

EXERCISE 24

1. Your classmates have selected you to make the speech on the occasion of their presenting to the school on the last school day before graduation, a picture to be hung in the assembly hall. Your teacher will select one of your number to make the response on behalf of the school.

2. Prepare and deliver before the class a presentation speech suggested by one of the following:

(a) A cup from the school to the championship basket ball team.

(b) A flag (or service flag) to the school.

(c) A prize to the winner in some special contest.

(d) A piano to the Young Women's or Young Men's Christian Association.

(e) A Carnegie medal to a Boy Scout who has rescued a friend from drowning.

(f) A school letter and numerals to a winner in a track meet.

(g) A sum of money to a departing minister, or to a man retiring from public service.

3. Be prepared to give the response to one of the speeches in the above exercise.

68. Speech of Introduction. One of the duties of a presiding officer is to introduce a speaker to an audience. A speech of introduction should be appropriate to the occasion, felicitous, and tactful. It should be short, for the audience is present to hear the speaker, not the presiding officer. It may include, (1) a reference to the occasion, (2) the speaker's accomplishments or qualifications, (3) the subject to be presented, (4) an expression of the pleasure and satisfaction felt by the audience in having the opportunity of listening to the speaker, (5) the formal introduction, the speaker's name pronounced.

At the close of the speech the presiding officer should thank the speaker and express for the audience appreciation and pleasure.

EXERCISE 25

1. Prepare the speech of introduction suggested by one of the following. Give also the remarks appropriate for the close of the speech. Outline both on cards.

(a) A noted statesman to a people's forum.

(b) A prominent local singer to a musical club.

(c) The coach in college athletics to the high school athletic association.

(d) An agent for class pins (or commencement invitations) to your class.

(e) A college president to your school. Assume that his purpose in speaking is to urge his hearers to go to college.

(f) A four-minute man who is to speak in the interest of the sale of thrift stamps.

(g) A soldier returned from the trenches at a patriotic meeting.

(h) A health officer to the school or a club. He is to urge a special clean-up week for the city.

(i) A Shakespearean reader who is to give a reading of Macbeth.

(j) A prominent prohibition speaker to an audience interested in a local option campaign.

(k) A dietitian to a class in domestic science.

(l) John Burroughs to a nature study club.

2. Exchange outlines made in exercise 1 above with a classmate and write the speech suggested. If the outline is not clear, ask for an explanation.

69. The Nominating Speech. There are many occasions for the nominating speech, from the presidential convention when the names of candidates for the presidency are announced in nominating speeches, down to the smallest organization presided over by officers who must be nominated and elected. If the speaker nominating a candidate would have that candidate accepted, he must make his speech effective. He must be sure of himself, unhesitating, and enthusiastic in his cause. The points that are included in the nominating speech are: the requirements of the office; the candidate's qualifications to meet these requirements; the candidate's general policy, if elected; an appeal for the support of the candidate.

EXERCISE 26

1. Read the speech of nomination given at a national convention when one of the following was nominated: Wilson, Roosevelt, Taft, McKinley, Bryan. Outline the main points of the speech and reproduce them in class.

2. Prepare a nominating speech, selecting one of the following for your subject. Give your speech without notes.

- (a) Manager of track team.
- (b) Class president (or secretary or treasurer).
- (c) President of a college student body (or of the high school alumni association).
- (d) Chairman of a current topics club.
- (e) President of the Board of Trade of your city.
- (f) Business manager of the school orchestra.
- (g) Temporary chairman of your English class organized into an English club.
- (h) Captain of baseball team.

70. The After-dinner Speech. The after-dinner speech is purely social in character and has for its aim good-fellowship, entertainment, and appreciation, generally applied. It is informal, a mixture of serious and witty thoughts, of stories told to enforce a point, of jokes if they have point or if they fit the occasion or the thought being developed. For the after-dinner speech or toast should have a point and should contribute to the general purpose which the toastmaster had in mind when he planned the program.

The after-dinner speech, too, should be brief and spontaneous. To this end it should not be memorized; neither should it be read or seem to have been prepared ahead. A brief working outline as an assistance to memory will be of service and will not detract from the pleasure of the hearers.

The toastmaster is the master of ceremonies, upon whom rests the greatest responsibility of the occasion. He opens the program with remarks suitable to the occasion, a sort of introductory after-dinner speech, in itself, preparing the way for the others who are to follow. He introduces each speaker and announces the subject. He leads from one toast to the next with remarks appropriate to the last speech and in-

troductory to the next. He should be brief, agreeable, and quick to say the fitting thing or to tell the apt story.

EXERCISE 27

1. Bring to class a good example of an after-dinner speech found in your reading. The library will furnish you with examples, either in collections of speeches, in reports of conventions, commencements, or entertainments, where great men have been guests of honor. The following names are suggestive: Senator Hoar at Phi Beta Kappa dinners; Chauncey M. Depew, in *Orations, Addresses, and Speeches*; Elihu Root; and Joseph H. Choate.

2. Prepare with other members of the class a program of toasts suitable for a possible school banquet at which a debating team recently awarded the championship, is being entertained. Nominate one of your class members as toastmaster. Give the speech.

3. An officer returned from the front is given a dinner after which four speakers are introduced by the toastmaster. Decide in class upon the general purpose of the talks, suggest possible subjects for the speeches, and discuss points about which the officer might talk in his speech as guest of honor. The guest of honor may talk along any line he chooses and is not confined to the general purpose of the other speakers. Select classmates to represent the toastmaster and the officer, and prepare to give one of the suggested toasts yourself.

71. The Oration. The oration differs from the debate in that the facts it presents are undisputed. It makes use of narration, description, and exposition. It is the highest form of public address — dignified, often exalted in theme, elegant in diction, and finished in delivery. Thus it is evident that to deliver an oration requires practice and experience, study and research quite beyond the high school student.

Orations are usually delivered in celebration of important events. The occasion may be in honor of some great character or in honor of an event of special significance in the past, or of future significance. Thus there are the forms known as the *eulogy*, the *commemoration address*, and the *dedicatory address*. Reread Lincoln's Gettysburg Address, the finest example of a dedication speech, and note its characteristics. Read some of the speeches made by statesmen the world over during the war. Note carefully the following.

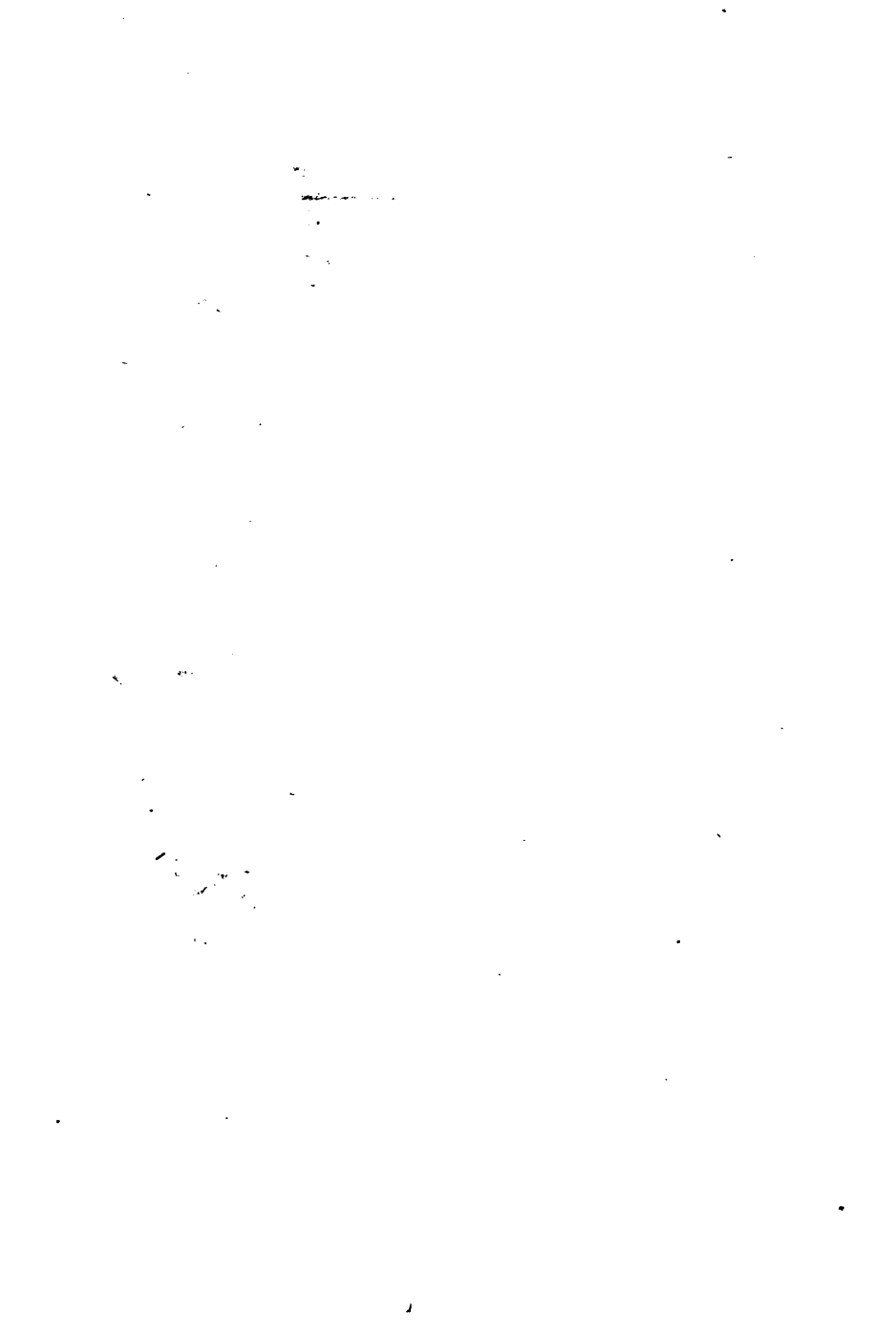
With a profound sense of the solemn and even tragical character of the step I am taking and of the grave responsibilities which it involves, but in unhesitating obedience to what I deem my constitutional duty, I advise that the Congress declare the recent course of the Imperial German Government to be in fact nothing less than war against the Government and people of the United States; that it formally accept the status of belligerent which has thus been thrust upon it; and that it take immediate steps not only to put the country in a more thorough state of defense, but also to exert all its power and employ all its resources to bring the government of the German Empire to terms and end the war. . . .

* * * * *

We are now about to accept the gauge of battle with this natural foe to liberty, and shall, if necessary, spend the whole force of the nation to check and nullify its pretensions and its power. We are glad, now that we see the facts with no veil of false pretense about them, to fight thus for the ultimate peace of the world and for the liberation of its peoples, the German peoples included; for the rights of nations, great and small, and the privilege of men everywhere to choose their way of life and of obedience.

The world must be made safe for democracy. Its peace must be planted upon the trusted foundation of political liberty.

We have no selfish ends to serve. We desire no conquest, no dominion. We seek no indemnities for ourselves, no material compensation for the sacrifices we shall freely make. We are but one of the champions of the rights of mankind. We shall be satisfied





Gilbert

THE HUNTER'S STORY

when those rights have been made as secure as the faith and the freedom of nations can make them.

Just because we fight without rancor and without selfish objects, seeking nothing for ourselves, but what we shall wish to share with all free peoples, we shall, I feel confident, conduct our operations as belligerents without passion, and ourselves observe with proud punctilio the principles of right and of fair play we profess to be fighting for.

* * * * *

It will be easier for us to conduct ourselves as belligerents in a high spirit of right and fairness because we act without animus, not in enmity towards a people or with the desire to bring any injury or disadvantage upon them, but only in armed opposition to an irresponsible government, which has thrown aside all considerations of humanity and of right and is running amuck.

* * * * *

We shall happily still have an opportunity to prove our friendship in our daily attitude and actions towards the millions of men and women of German birth and native sympathy who live amongst us and share our life, and we shall be proud to prove it towards all who are in fact loyal to their neighbors and to the government in the hour of test. They are, most of them, as true and loyal Americans as if they had never known any other fealty or allegiance. They will be prompt to stand with us in rebuking and restraining the few who may be of a different mind and purpose. If there should be disloyalty it will be dealt with with a firm hand of stern repression; but, if it lifts its head at all, it will lift it only here and there and without countenance except from a lawless and malignant few.

Gentlemen of the Congress, it is a distressing and oppressive duty which I have performed in thus addressing you. There are, it may be, many months of fiery trial and sacrifice ahead of us. It is a fearful thing to lead this great, peaceful people into war, into the most terrible and disastrous of all wars, civilization itself seeming to be in the balance.

But the right is more precious than peace, and we shall fight for the things which we have always carried nearest our hearts; — for democracy, for the right of those who submit to authority to have a voice in their own governments, for the rights and liberties of small nations, for a universal dominion of right by such a concert

of free peoples as shall bring peace and safety to all nations and make the world itself at last free.

To such a task we can dedicate our lives and our fortunes, everything that we are and everything that we have, with the pride of those who know that the day has come when America is privileged to spend her blood and her might for the principles that gave her birth and happiness and the peace which she has treasured. God helping her, she can do no other.

WOODROW WILSON: *Speech before Congress, April 2, 1917.*

We could not longer remain in Washington without accomplishing this pious pilgrimage. In this spot lies all that is mortal of a great hero. Close by this spot is the modest abode where Washington rested after the tremendous labor of achieving for a nation its emancipation. In this spot meet the admiration of the whole world and the veneration of the American people. In this spot rise before us the glorious memories left by the soldiers of France, led by Rochambeau and Lafayette; a descendant of the latter, my friend M. Chambrum, accompanies us. I esteem it an honor as well as satisfaction for my conscience to be entitled to render this homage to our ancestors in the presence of my colleague and friend, Mr. Balfour, who so nobly represents his great nation. By thus coming to lay here the respectful tribute of every English mind, he shows in this historic moment of communion, what France has willed, what nations that live for liberty can do.

When we contemplate in the distant past the luminous presence of Washington, in nearer times the majestic figure of Abraham Lincoln, when we respectfully salute President Wilson, the worthy heir of these great memories, we at one glance measure the vast career of the American people. It is because the American people proclaimed and won for the nation the right to govern itself; it is because it proclaimed and won the equality of all men, that the free American people at the hour marked by fate has been enabled with commanding force to carry its action beyond the seas; it is because it was resolved to extend its action still further that Congress was enabled to obtain, within the space of a few days, the vote of conscription, and to proclaim the necessity for a national army in the full splendor of civil peace.

In the name of France, I salute the young army which will share in our common glory.

While paying this tribute to the memory of Washington, I do

not diminish the effect of my words when I turn my thoughts to the memory of so many unnamed heroes. I ask you before this tomb to bow, in earnest meditation and all the fervor of piety, before all the soldiers of the allied nations who for nearly three years have been fighting under different flags for the same ideal. I beg you to address the homage of your hearts and souls to all the heroes, born to live in happiness, in the tranquil pursuit of their labors, in the enjoyment of all human affections, who went into battle with virile cheerfulness, and gave themselves up, not to death alone, but to the eternal silence that closes over those whose sacrifice remains unnamed, in the full knowledge that, save for these who loved them, their names would disappear with their bodies. Their monument is in our hearts. Not the living alone greet us here; the ranks of the dead themselves rise to surround the soldiers of liberty.

At this solemn hour in the history of the world, while saluting from this sacred mound the final victory of justice, I extend to the republic of the United States the greeting of the French republic.

RENÉ VIVIANI: *Speech at the Tomb of Washington, April 30, 1917.*

72. The Valedictory. This form of speech is used largely as a part of school or college graduating exercises and is a speech of farewell or leavetaking. Hence an expression of appreciation, of regret at leaving, and of good wishes is appropriate to its subject matter.

EXERCISE 28

1. On account of moving to another city you are severing your connections with your school and church. As president of your class, an officer in the athletic association, member of a club or of some organization, you must formally present your resignation and say farewell. Prepare your speech and deliver it before the class.

2. Come to class prepared to give a current topic, one that is of interest to the class. Make yourself thoroughly familiar with the topic by reading and by talking with others, and prepare a brief outline. Plan your introductory and concluding remarks. Make your topic interesting and complete.

Other members of the class will ask questions and add anything further to the topic. The newspapers and magazines will suggest topics.

3. Prepare to give a five-minute speech on one of the following :

- (a) How foundations of houses are built.
- (b) How artificial illumination has changed in the last century.
- (c) The advantages of setting the clocks one hour ahead from April to November.
- (d) How the Monroe Doctrine helps this nation.
- (e) Polar expeditions are a useless waste of lives and money.

At the close of your talk, the class will tell you :

- (a) How you stood, whether well balanced on your feet, and in the proper position.
- (b) Whether your voice was of pleasing quality ; whether it was natural and effective, varied in pitch, etc.
- (c) Whether you have mannerisms which you should overcome.
- (d) Whether you made clear what you tried to express.
- (e) Whether you had your subject matter well in mind or were too much confined to your notes.
- (f) Whether you made what you said interesting to them ; how you accomplished it if you did, or, if you failed, to what your failure was due.
- (g) Whether you enunciated distinctly and pronounced your words correctly.

4. As president of a local organization (club, fraternity, society) welcome to a meeting representatives from another city.

5. As a representative of the student body, present a gift from them to

- (a) An athletic coach who has been called to his Alma Mater to coach the college football team.
- (b) The Principal who has accepted a position as Superintendent of schools.

6. As a director of a company present a gift to a manager who is about to take a position elsewhere.

7. Accept one of the above gifts with an appropriate speech.

8. Give a short talk to the class on one of the following :

(a) The last number of *The New Republic*, *The Outlook* or *The Literary Digest*. Assume that the magazine is new to them. Explain its scope and character in general, and the particular features of this issue. Use comparison.

(b) The value of some recent cartoons. Illustrate your talk.

9. Select an oration or address delivered by some man of prominence. Practice reading it aloud, then read it as a whole or in part to the class. Discuss with your classmates its merits. The following list is suggestive :

Abraham Lincoln : *Second Inaugural Address*.

George Washington : *Farewell Address*.

Woodrow Wilson : *Inaugural Address*.

Elihu Root : *Speeches*.

James Bryce : *Speeches*.

Chauncey M. Depew : *Orations, Addresses, and Speeches*.

Charles Evans Hughes : *Addresses and Papers*.

William E. Gladstone : *Speeches*.

Daniel Webster : *Bunker Hill Address*.

Recent speeches made in Congress.

Suggest other names for this list.

10. As a four-minute man, urge upon the public the buying of Liberty Loan Bonds, of Thrift Stamps, the joining of the Red Cross, or the buying of Red Cross Stamps.

11. Present to the Board of Education your school's need of an athletic field.

12. In a speech planned for the student body, urge their support for the school paper; or for the athletic association by attending games and joining the association.

13. Bring to class, written on a slip of paper, a topic of present class interest, on which one of the members of the class will give an impromptu talk. Give an impromptu speech on the topic you receive in return.

14. Arrange an interview with one of your classmates on a subject in which you both are interested. Plan how your interview is to proceed and give it in class. These subjects may be suggestive :

- (a) Renting a house.
- (b) Buying an automobile.
- (c) Asking for an advance in salary or in position.
- (d) Soliciting a contribution for some local charity.
- (e) Urging joining the Boy Scouts.
- (f) Buying a vacuum cleaner.
- (g) Subscribing for a magazine.
- (h) Making inquiries about the non-delivery of an order.
- (i) Applying for a position.

15. Tell to the class an interesting story or anecdote of the war or of camp life. Pay particular attention to the introduction of your story.

16. Retell a story of heroism, of service, or of endurance which you have heard told recently.

17. Give a talk establishing some point or leading to some conclusion by means of a story or anecdote or some personal experience.

18. Give a short humorous sketch based on your experiences suggested by one of the following :

- | | |
|----------------------------------|--------------------------------------|
| (a) Freezing ice cream. | (j) Spring fever. |
| (b) Family portraits. | (k) Sleeping out. |
| (c) Furnaces. | (l) Making calls. |
| (d) Gardening. | (m) Company in the house. |
| (e) Learning to dance (or swim). | (n) Buying presents. |
| (f) Feeling grown up. | (o) Younger brothers. |
| (g) Collecting money. | (p) Early recollections. |
| (h) Three meals a day. | (q) Antiques. |
| (i) Unshoveled walks. | (r) The routine of household duties. |

19. Hold a conversation, planned out in advance, with one or more members of the class. Take your places before the class and introduce the conversation naturally. You will find the following topics suggestive :

- (a) Planning a camping trip.
- (b) Comparing trips afield and bird lists.
- (c) Settling a misunderstanding.
- (d) Making gardens.
- (e) Joining a first-aid class.
- (f) The best kind of vacation.
- (g) New occupations for women in the business world.
- (h) The best magazines to subscribe for.
- (i) The possibility that aeroplanes will make regular trips and carry passengers.
- (j) The reliability of American newspapers.
- (k) The most desirable section of the city for residential purposes.
- (l) The outcome of the next election.

20. Give the talk suggested by one of the following, making use of all your experience thus far gained in Oral English :

- (a) The importance of a national highway.
- (b) The mother's pension plan.
- (c) The exclusive powers of the senate.
- (d) Advances in aerial navigation.
- (e) Advances in motor transportation and travel.
- (f) Gardening, a patriotic duty.
- (g) Conservation, a war measure.
- (h) What should constitute the personnel of a president's cabinet.

CHAPTER V

NARRATION

73. Narration. Narration is the telling of a story. It is a recital of events which have actually occurred or which might occur. In the latter case the events must be true to life and to human nature; the incidents must be probable or such as would be likely to occur under given conditions.

74. Purpose of Narration. The purpose of the narrative is primarily to interest the reader or listener. It may have additional purposes, such as to instruct or to point a moral, but these it fulfills through interest in the events related.

To tell an anecdote, set forth an incident, or relate a story in a manner to please and hold the attention of an audience, is an accomplishment all people do not possess to the same extent. Some people have a natural gift for story-telling. You have often had the experience, no doubt, of hearing two people relate the same incident. One gives a dry, detailed account; the other presents a pleasing narrative, so that you feel the action and see the scene enacted almost as vividly as though you had been an eye-witness. The latter has consciously or unconsciously followed certain principles of narration that help to make the recital pleasing and interesting.

75. Points of View. There are four points of view

from which a story may be told. The narrator may tell the story in the first person as though he were giving his own experience; he may tell his own experiences in the third person; the author may construct the whole story quite impersonally in the third person; or the story may be given as the repetition of a story told by another.

Examples of the first method of narration are *The Ancient Mariner*, *Treasure Island*, *David Copperfield*, *Jane Eyre*, *The Vicar of Wakefield*, and *David Balfour*. In these narratives the hero or one of the main characters tells the story. A subordinate character is sometimes made the narrator, as in *Dr. Jekyll and Mr. Hyde*, where the lawyer tells the story. The dangers in this method are that an appearance of egotism may result from too frequent use of pronouns of the first person; and that the writer may tell more than it is possible for a single person to know. Only the things he sees or hears himself or learns through report may be included.

The narrative may be written in the third person, one of the characters telling his own experiences from an impersonal point of view.

When the author tells the story in the third person, he is not confined to what a single person may see and hear. He is supposed to know not only what each character does, but what he thinks and feels. The author is present in all places at all times. This is called the omniscient point of view.

The fourth method of telling a story is that used by Chaucer in the *Canterbury Tales*. In these the author merely reports the stories told by the different Canterbury Pilgrims. This method is frequently used in short stories and sketches.

Whatever method you choose in telling a story, it is important that you keep to the same point of view throughout. For short compositions, perhaps the easiest method is to give your experiences and observations in the first person.

76. Time Order in Narration. Narration deals with events; hence the most natural arrangement of the material of narration is according to sequence of time. It is not possible always to follow the time order exactly, for several interrelated incidents may happen simultaneously. The relation between such events may be indicated by means of words, phrases, clauses, and sentences. For the sake of grouping events, as is desirable in historical narratives and biographies, the time order is often disregarded.

EXERCISE 29

1. Make a list of all the narratives you have read in the high school. Determine in the case of each

- (a) The author's purpose in writing the story.
- (b) From what point of view the narrative is told.
- (c) What the story gains from being told from the point of view chosen.
- (d) Whether the point of view is consistently maintained throughout.

2. From what other points of view might the story of *Silas Marner* have been told? What would have been gained or lost in thus telling it?

3. Point out the advantages and disadvantages in having Nolan in *The Man Without a Country* tell his own story.

4. Make a list of twenty-five words, phrases, or clauses found in your reading that indicate time order or transition from one scene to another. From class suggestions add to your list and keep it for reference when writing a narrative.

77. Selection of Material. No story should be a complete record of all that happened. If it were, your audience would not hear you through. There must be a selection of incidents, and all that distracts from the special significance of the narrative must be omitted. Experiences are so interwoven and life is so complicated that the matter of selection and omission is a difficult problem. Ask yourself what impression your narrative is to make, and select all your incidents to bring out that impression.

78. Unity in Narration. Unity in narration is concerned with this selection of material, and demands in the simple narrative the omission of any details or incidents which mar the time sequence or which are not closely connected with the thread of the narrative. For example, a narrator giving an account of an ocean trip should not introduce incidents which preceded or followed the trip or which happened outside the trip, unless in some way they have direct bearing on the point of his story.

In more complex narrative — that is, narrative with plot — we have a series of incidents more or less complicated through the introduction of opposing forces or obstacles. Here unity demands that all incidents help to bring out the point or to fulfill the author's purpose in telling the story. All should lead toward the climax and work together to leave in the reader's mind a single strong impression. It is clear that keeping to a definite point of view is one aid in maintaining unity.

79. Coherence in Narration. Coherence governs the arrangement of details and incidents. In a simple narrative, keeping the events in their chronological order (see § 76) insures coherence. A further aid in

maintaining coherence is the use of transitional expressions which make clear the time sequence. Note again the list of expressions you made in Exercise 29, exercise 4 (p. 122). In narrative with plot, in which it is impossible to keep events in their time order because they are happening simultaneously, these transitional expressions are of even greater usefulness. They keep clear in the reader's mind, not only the time relation between events, but also the connection between different groups of characters.

80. Climax. Every story should have a point, which must not be disclosed until the proper moment arrives, that is, until the reader's or hearer's interest is highest. He must be held in suspense until this moment of highest interest or climax, toward which every incident has been directed. The incidents should be so told, however, that the point itself is not foreseen by the reader.

81. Outline. If the material has been carefully selected according to the law of unity and if the time order has been followed, the successive events will naturally fall into three groups. The first will include the events leading up to the climax; the second the events grouped about the climax; and the third those which give the result or conclusion of the narrative.

In order that you may keep to the incidents necessary and group them effectively, it is best to have in mind an outline form, in telling a simple story as well as in constructing a more complicated one. Thus you will keep to the thread of your narrative and make the point you set out to make.

The outline should be simple, consisting merely of

- I. The setting, time, place, circumstances.
- II. The events leading up to the point of highest interest, arranged in time order or in accordance with some definite purpose.
- III. The climax.
- IV. The conclusion.

82. The Introduction or Setting. The purpose of the introduction is twofold: to arouse the interest of the reader, and to make clear to him the situation at the beginning of the action so that he may understand and enjoy the narrative. Such general circumstances as time, place, characters, and conditions should be given—just what particulars are determined by the story itself. There is no general rule except that all explanatory matter should be brief.

Note the following beginnings :

One September night a family had gathered round their hearth, and piled it high with driftwood of mountain streams, the dry cones of the pine, and the splintered ruins of great trees that had come crashing down the precipice. Up the chimney roared the fire, and brightened the room with its broad blaze. The faces of the father and mother had a sober gladness; the children laughed; the eldest daughter was the image of Happiness at seventeen; and the aged grandmother, who sat knitting in the warmest place, was the image of Happiness grown old. They had found the "herb, heart's-ease," in the bleakest spot of all New England. This family were situated in the Notch of the White Hills, where the wind was sharp throughout the year, and pitilessly cold in the winter, — giving their cottage all its fresh inclemency before it descended on the valley of the Saco. They dwelt in a cold spot and a dangerous one; for a mountain towered above their heads, so steep that the stones would often rumble down its sides and startle them at midnight.

The daughter had just uttered some simple jest that filled them all with mirth, when . . .

HAWTHORNE: *The Ambitious Guest*.

"Yes," said the dealer, "our windfalls are of various kinds. Some customers are ignorant, and then I touch a dividend on my

superior knowledge. Some are dishonest," and here he held up the candle, so that the light fell strongly on his visitor, "and in that case," he continued, "I profit by my virtue."

STEVENSON: *Markheim*.

The autumn batch of recruits for the Old Regiment had just been uncared for. As usual they were said to be the worst draft that had ever come from the Depot. Mulvaney looked them over, grunted scornfully, and immediately reported himself very sick.

"Is it the regular autumn fever?" said the doctor, who knew something of Terence's ways. "Your temperature's normal."

KIPLING: *His Private Honour*.

Let it be clearly understood that the Russian is a delightful person till he tucks his shirt in. As an Oriental he is charming. It is only when he insists upon being treated as the most easterly of western peoples, instead of the most westerly of easterns that he becomes a racial anomaly extremely difficult to handle. The host never knows which side of his nature is going to turn up next.

Dirkovitch was a Russian . . .

KIPLING: *The Man Who Was*.

The parents were abed and sleeping. The clock on the wall ticked loudly and lazily, as if it had time to spare. Outside the rattling windows there was a restless, whispering wind. The room grew light, and dark, and wondrous light again, as the moon played hide-and-seek through the clouds. The boy, wide-awake and quiet in his bed, was thinking of the Stranger and his stories.

"It was not what he told me about the treasures," he said to himself, "that was not the thing which filled me with so strange a longing. I am not greedy for riches. But the Blue Flower is what I long for."

VAN DYKE: *The Blue Flower*.

83. The Plot. The plot is the most important part of the narrative. We have seen that a narrative may consist of a simple incident told to bring out a certain point, which may be stated, as in the fable, or left for the reader to discern. We may have also a more complex narrative involving a complication

of incidents and of characters; that is, a story with a plot. The main issue of the story is advanced by certain episodes, retarded by others; certain characters set themselves against other characters; one set of characteristics in the individual is at war with other characteristics; while inanimate things, physical obstructions, may act as a help or a hindrance to the action. These negative and positive forces serve to tangle the thread of the story and to complicate the situations, thereby increasing the suspense of the reader.

The reader's pleasure is enhanced if the element of surprise is introduced in the complications leading up to the climax, or in the climax itself, or in the final straightening out of the complications.

84. The Conclusion. The conclusion must be brief. Sometimes, indeed, no conclusion is needed; the story ends as soon as it reaches the point toward which all the incidents have led. Often, however, the reader is not quite satisfied,—he wishes to know how it all ended; so a concluding paragraph (or a whole chapter in a novel) is necessary. Here all the complications are cleared up and the reader is satisfied as to the future of the characters. A long conclusion indicates that the story has not been effectively told, that the necessary explanatory matter has not been put in the right place. Study the following endings and note the points that are suggestive of the story they conclude.

"I s'pose I shall have to," said Mrs. Tobin somewhat mournfully. "I feel for Mis' Peak an' Mis' Ash, pore creatur's. I expect they'll be hardshipped. They've always been hard-worked, an' may have kind o' looked forward to a little ease. But one o' 'em would be left lamentin', anyhow," and she gave a girlish laugh.

An air of victory animated the frame of Mrs. Tobin. She felt but twenty-five years of age. In that moment she made plans for cutting her Briley's hair, and make him look smartened up and ambitious. Then she wished she knew for certain how much money he had in the bank; not that it would make any difference now. "He needn't bluster none before me," she thought gaily. "He's harmless as a fly."

"Who'd have thought we'd done such a piece of engineerin' when we started out?" inquired the dear one of Mr. Briley's heart, as he tenderly helped her to alight at Susan Ellen's door.

"Both on us, jest the least grain," answered the lover. . . and so they parted. Mr. Briley had been taken on the road in spite of his pistol.

SARAH ORNE JEWETT: *Strangers and Wayfarers*.

The old weaver lived on alone in that solitary house after Mysy [his mother] left him, and by and by the story went abroad that he was saving money. At first no one believed this except the man who told it, but there seemed after all to be something in it. You had only to hit Cree's trouser pockets to hear the money clinking, for he was afraid to let it out of his clutch. . . . So there were boys who called "Miser Queery" after him instead of Grinder, and asked him whether he was saving up to keep himself from the work-house.

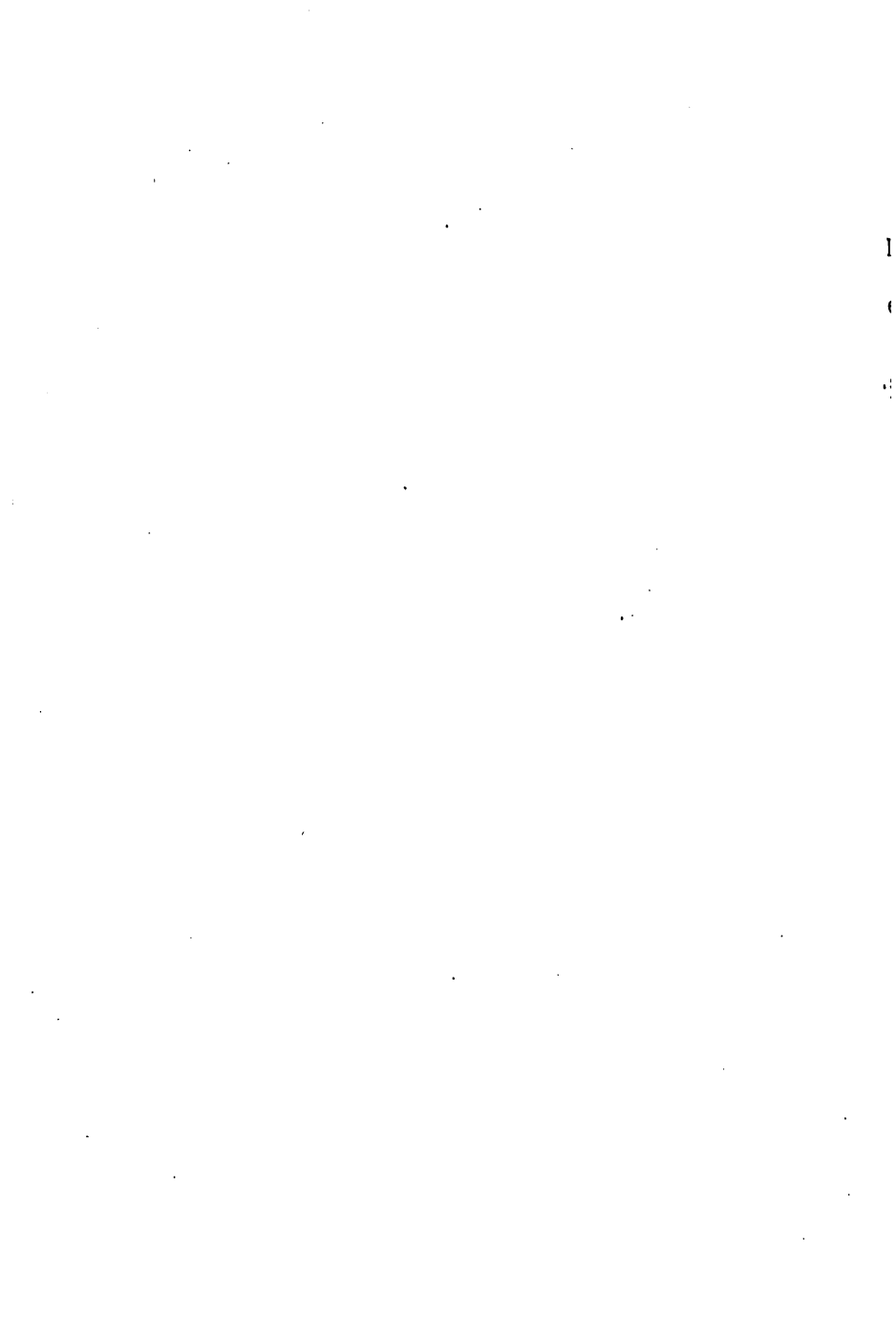
But we had all done Cree wrong. It came out on his deathbed what he had been storing up his money for. Grinder, according to the doctor, died of getting a good meal from a friend of his earlier days after being accustomed to starve on potatoes and a very little oatmeal indeed. The day before he died, this friend sent him half a sovereign, and when Grinder saw it he sat up excitedly in his bed and pulled his corduroys from beneath his pillow. The woman who, out of kindness, attended him in his last illness, looked on curiously, while Cree added the sixpences and coppers in his pocket to the half-sovereign. After all, they only made some two pounds, but a look of peace came into Cree's eyes as he told the woman to take it all to a shop in the town. Nearly twelve years previously Jamie Lownie had lent him two pounds, and though the money was never asked for, it preyed on Cree's mind that he was in debt. He paid off all he owed, and so Cree's life was not, I think, a failure.

J. M. BARRIE: *Auld Licht Idylls*.



COURT OF A DUTCH HOUSE

De Hoogh



EXERCISE 30

1. From some narrative you have read recently, make a list of ten incidents. Show to the class how each

(a) Is related to the main issue of the story or helps to effect the author's purpose.

(b) Acts as a retarding or advancing influence in the story.

2. Bring to class two sentences and two paragraphs found in narrative writing, that serve to secure the transition necessary for coherence.

3. Bring to class a news item that may be criticized for unity and coherence. Show wherein it might be improved.

4. Point out the purpose served by each of the introductions quoted in § 82.

5. From some book you have read in school — *Treasure Island*, *Silas Marner*, *The Merchant of Venice*, *Julius Cæsar*, or any other involving narrative — make a list of five retarding and five advancing forces for the main issue. These forces may be the actions of characters, episodes, characteristics in an important character, or inanimate things like surroundings, time, weather conditions.

6. Bring to class the sketch of a plot you have made suitable for one of the two endings of short stories on page 128.

7. Select, to read to the class, two endings of short stories, that are suggestive of plots. The class will sketch suitable plots for these endings.

8. Write the story you have outlined in exercise 6 above.

9. Using Hawthorne's introduction quoted on page 125, write from imagination :

(a) A simple incident in the family life.

(b) A story in which there are at least two forces at work opposing the movement of the action. What possible force does the introduction itself suggest?

10. (a) Bring to class examples found in your reading of a story which begins with action or dialogue, and one which begins with description or explanatory matter.

(b) Discuss the appropriateness of the beginning of each.

11. Bring to class the beginning of a short story you have read. Give enough of the narrative so that the situation is clear and suggests a story. Exchange papers with one of your classmates, and finish the story from the introduction given you.

12. The following expressions suggest complications in the thread of a story. Choosing one, write the story it suggests, bringing the phrase or sentence into your story at the appropriate point:

(a) We reached the house at last but it was dark — silent — tenantless !

(b) Suddenly a flame shot up and ——

(c) His strength was fast failing under his superhuman effort to reach ——

(d) I called again and again before I realized I was imperiling ——

(e) The engine gave a sudden throb, then stopped ——

(f) As we had feared, the stone loosened and ——

13. Trace the story written in exercise 12 through the outline form, pointing out the incidents leading to the climax. Is your climax sustained by them?

14. Write a short scene in dramatic form based on the plot which the following lines suggest:

Mme. Forestier had stopped.

"You say that you brought a necklace of diamonds to replace mine?"

"Yes. You never noticed it, then ! They were very like."

And she smiled with a joy which was proud and naïve at once.

Mme. Forestier, strongly moved, took her two hands.

"Oh, my poor Mathilde ! Why, my necklace was paste. It was worth at most five hundred francs !"

GUY DE MAUPASSANT: *The Necklace*.

Oral Practice

15. Retell an interesting experience or anecdote in the life of Samuel Johnson. Many interesting ones may be found in Boswell's *Life of Johnson*.

16. Tell an occurrence that has recently interested you because you were held in suspense as to the outcome.

17. Relate orally an anecdote connected with the life of some member of your family. Be sure that you have the point definitely in mind and that you present the details coherently and interestingly.

18. Tell to the class the story of some battle or relate some historical event. Be careful to keep the time order and to make use of transitional expressions.

19. Briefly sketch the plot of some story you have read recently or some story you especially like. Make clear the incidents leading to the climax.

20. Describe the setting, sketch the plot, and give the conclusion of some play you have seen. What were the retarding influences?

21. Tell a story connected with the war, in which you hold your readers in suspense. Plan your story carefully so that there will be a real climax.

22. Prepare a story to tell to the class. Give the setting and the events leading up to the point of highest interest, then your classmates will finish the story. Tell them how their endings differed from your own.

23. Tell an incident connected with the life of the household pictured opposite page 128 in De Hoogh's "Court of a Dutch House."

24. Write a narrative in which the climax is reached by a series of incidents. Suggested subjects:

- (a) Devastations of a storm.
- (b) A day of mishaps.
- (c) A forgotten purse.
- (d) A lucky adventure.

25. Find two examples of a good conclusion, and two conclusions which contain too much explanatory matter.

26. Make a comparison between Thackeray's (or George Eliot's or Dickens's) way of telling a story and that of Hawthorne, Stevenson, Kipling, or some other modern story

writer. Discuss the subject, touching the various points indicated by the paragraph headings of this chapter.

27. Tell the story which you imagine is being told in the scene portrayed in the picture facing page 48.

85. Action in Narration. The prime essential of narration is action, to which the special interest and thrilling force of the narrative is due. The movement of the story may be swift or slow in accordance with the purpose of the author. When the reader is to be held in great suspense and the excitement is high, the action must be rapid; when there is a moment of relaxation to bring out more forcefully the moment of high interest, the action will be retarded; but action there must be, else there is no narration. Action words and phrases are of great importance, as is seen in the following:

With sloping masts and dipping prow,
As who pursued with yell and blow
Still treads the shadow of his foe,
And forward bends his head,
The ship drove fast, loud roared the blast
And southward aye we fled.

COLERIDGE: *The Ancient Mariner*.

At last, after a silent, deadly, exhausting struggle, I got my assailant under by a series of incredible efforts of strength. Once pinned, with my knee on what I made out to be its chest, I knew that I was victor. I rested for a moment to breathe. I heard the creature beneath me panting in the darkness, and felt the violent throbbing of a heart. It was apparently as exhausted as I was; that was one comfort. At this moment I remembered that I usually placed under my pillow, before going to bed, a large yellow silk pocket handkerchief, for use during the night. I felt for it instantly; it was there. In a few seconds more I had, after a fashion, pinioned the creature's arms.

FITZ-JAMES O'BRIEN: *What Was It? A Mystery*.

86. Description in Narration. Since the reader must picture the scenes of the story, details of motion and specific reference to actions, sounds, smells, sights, and sensations in general aid the imagination. A certain amount of description adds clearness and charm to narration. Yet this description is in effect narration, because that which is described is depicted not for its own sake, but for the effect which it has upon the story. By means of it the writer produces the proper setting for his incidents, creates an atmosphere which heightens the effect of his climax, or depicts character through a word picture.

Note the use of description in the following selections which illustrate the effectiveness of concrete details. Point out the words and phrases which stir the imagination.

He looked at these trees with a start. They reminded him of the graceful shafts crowned with long leaves which distinguished the Saracen columns of the cathedral at Arles. But when, after having counted the palms, he cast his eyes on the surrounding plain, the most frightful despair settled on his soul. He saw the limitless ocean. The dark sands of the desert extended as far as the eye could reach in every direction, and glittered like a steel blade in bright sunlight. It appeared to him like a sea of glass, or a succession of lakes united as a folding mirror. Borne upward in great billows, a fiery vapor seethed above the quivering earth. The sky had an Oriental brilliance and a provoking purity, which no power of imagination could surpass. The sky and earth were on fire. The silence was awful in its savage and terrible majesty. Infinite immensity in every direction weighed down upon his soul: not a cloud in the sky, not a breath in the air, not a speck on the bosom of the desert, heaving in almost invisible waves. The horizon ended, as it does at sea on a clear day, in one line of light as sharp as the cut of a sabre. The man hugged the trunk of one of the palms as if it had been the body of a friend; then, in the shelter of the narrow shadow which the tree threw upon the granite rock, he wept as he sat immovable, contemplating with profound sadness

the relentless scene which presented itself to his eyes. He cried out to try the solitude. His voice, lost in the hollows of the hill, returned a feeble sound far off without wakening an answering echo: the echo was in his own heart.

BALZAC: *A Passion in the Desert.*

As soon as the last chain was up, the man rejoined me. He was a mean, stooping, narrow-shouldered, clay-faced creature; and his age might have been anything between fifty and seventy. His nightcap was of flannel, and so was the nightgown that he wore, instead of coat and waistcoat, over his ragged shirt. He was long unshaved; but what most distressed and even daunted me, he would neither take his eyes away from me nor look me fairly in the face. What he was, whether by trade or birth, was more than I could fathom; but he seemed most like an old, unprofitable serving-man, who should have been left in charge of that big house upon board wages.

STEVENSON: *Kidnapped.*

And now there came both mist and snow;
And it grew wondrous cold:
And ice, mast high, came floating by,
As green as emerald.

* * * * *
The ice was here, the ice was there,
The ice was all around:
It cracked and growled, and roared and howled,
Like voices in a swoond.

* * * * *
A speck, a mist, a shape, I wist!
And still it neared and neared:
As if it dodged a water-sprite,
It plunged and tacked and veered.

* * * * *
But soon there breathed a wind on me,
Nor sound nor motion made:
Its path was not upon the sea,
In ripple or in shade.

* * * * *

It raised my hair, it fanned my cheek
Like a meadow gale of spring —
It mingled strangely with my fears,
Yet it felt like a welcoming.

* * * * *

Swiftly, swiftly flew the ship,
Yet she sailed softly too:
Sweetly, sweetly blew the breeze —
On me alone it blew.

COLERIDGE: *The Ancient Mariner*.

Then all at once something crashed. The entire stream became alive. It hissed and roared, it shrieked, groaned and grumbled. At first slowly, then more rapidly, the very forefront of the centre melted inward and forward and downward until it caught the fierce rush of the freshet and shot out from under the jam. Far upstream, bustling and formidable, the tons of logs, grinding savagely together, swept forward.

STEWART EDWARD WHITE: *The Blazed Trail*.

87. Characterization in Narration. Of almost equal interest with action in narration are the characters themselves. We become acquainted with them as though they were real personages, by watching their struggles and achievements, by learning their motives, thoughts, and feelings. Some authors are especially skilful in making their characters real and lifelike. Study the methods of such authors and see wherein their skill lies.

Characters are presented by means of personal descriptions, as is seen in the second selection in § 86, by explanations of their characteristic traits, by what they do and say, by conversation, and by what other characters say of them. Often a single element of personal appearance, a characteristic turn or phrase, a peculiarity of manner or gesture will individualize a person more clearly than pages of descriptions.

Long and detailed descriptions or explanations retard the action; and characterization, important though it be, must always be subordinate to action.

In writing narrative, try to develop only two or three characters distinctly and even in these leave out minor details. Observe closely people about you, noting characteristics. Try to reproduce these characteristics so that your reader will be able to picture the person.

Study the following selections as portraying character:

I was in full career, when I heard the cough right overhead, and jumping back and looking up, beheld a man's head in a tall night-cap, and the bell mouth of a blunderbuss, at one of the first-story windows.

"It's loaded," said a voice.

"I have come here with a letter," I said, "to Mr. Ebenezer Balfour of Shaws. Is he here?"

"From whom is it?" asked the man with the blunderbuss.

"That is neither here nor there," said I, for I was growing very wroth.

"Well," was the reply, "ye can put it down upon the doorstep, and be off with ye."

"I will do no such thing," I cried, "I will deliver it into Mr. Balfour's hands, as it was meant I should. It is a letter of introduction."

"A what?" cried the voice sharply.

I repeated what I had said.

"Who are ye, yourself?" was the next question, after a considerable pause.

"I am not ashamed of my name," said I. "They call me David Balfour."

At that, I made sure the man started, for I heard the blunderbuss rattle on the window-sill; and it was after quite a long pause, and with a curious change of voice, that the next question followed:

"Is your father dead?"

I was so much surprised at this, that I could find no voice to answer, but stood staring.

"Ay," the man resumed, "he'll be dead, no doubt; and that'll be what brings ye chapping to my door." Another pause, and then defiantly, "Well, man," he said, "I'll let ye in"; and he disappeared from the window.

STEVENSON: *Kidnapped*.

She was a small woman, short and straight-waisted like a child in her brown cotton gown. Her forehead was mild and benevolent between the smooth curves of gray hair; there were meek downward lines about her nose and mouth; but her eyes, fixed upon the old man, looked as if the meekness had been the result of her own will.

MARY E. WILKINS: *The Revolt of Mother*.

"Mr. Peggotty!" says I.

"Sir," says he.

"Did you give your son the name of Ham, because you lived in a sort of ark?"

Mr. Peggotty seemed to think it a deep idea, but answered:

"No, sir. I never gin him no name."

"Who gave him that name, then?" said I, putting question number two of the catechism to Mr. Peggotty.

"Why, sir, his father giv it him," said Mr. Peggotty.

"I thought you were his father!"

"My brother Joe was *his* father," said Mr. Peggotty.

"Dead, Mr. Peggotty?" I hinted after a respectful pause.

"Drowndead," said Mr. Peggotty.

I was very much surprised that Mr. Peggotty was not Ham's father, and began to wonder whether I was mistaken about his relationship to anybody else there. I was so curious to know, that I made up my mind to have it out with Mr. Peggotty.

"Little Em'ly," I said, glancing at her. "She is your daughter, isn't she, Mr. Peggotty?"

"No, sir. My brother-in-law, Tom, was *her* father."

I couldn't help it. "Dead, Mr. Peggotty?" I hinted after another respectful silence.

"Drowndead," said Mr. Peggotty.

DICKENS: *David Copperfield*.

88. Conversation in Narration. You have just seen in the above excerpts one use of conversation. Be-

sides revealing characteristics, it often furthers action and helps to develop the plot. It is always a pleasure to read good conversation, for it gives variety and adds zest and reality to a story. But conversation must be natural and true to the type of person speaking, otherwise it sounds forced and is out of keeping.

To write interesting and significant conversation requires effort. Study the conversations in dramas, novels, and short stories as models, and when you hear conversations with point and vivacity practice reproducing them. In the reproduction try to vary the form of "he said." Note the substitutes used by successful writers.

89. Kinds of Narrative. There are various kinds of narrative, including the anecdote, the biography, sketches of travel, history, the so-called "reporter's story," the short story, and the novel. With these forms you are already familiar.

EXERCISE 31

1. Write a narrative telling some legend or tradition or historical event connected with your own locality. Can you introduce description effectively?

2. Write a brief biography of three hundred or more words, of some prominent man whom you admire. Relate two or more interesting incidents or anecdotes connected with his life.

3. Write a sketch of some man important in the nation's affairs, such as would be appropriate for a history.

4. (a) Make a list of as many authors of short stories as you know. Discuss the relative merits of these authors.

(b) Name five examples of each kind of narrative mentioned in § 89.

5. In the narratives written in Exercise 30: exercises 8-10 (p. 129), have you made use of description, conversation,

concrete details, and characterizations? Rewrite one of these stories, trying to improve it in these respects.

6. Describe concretely, by conversation or otherwise, the character you imagine in one of the following :

(a) A highly imaginative youth doomed by circumstances to monotonous drudgery.

(b) A proud-spirited girl, serious in purpose, thrown in contact with wealthy, fun-loving girls.

(c) A woman, a lover of flowers and of nature in all forms, dwelling apart, living alone in a quiet village.

(d) A small boy, joyous, optimistic, dwelling in the slum districts, helpful to many in various walks of life.

7. Write a short story about one of the characters described in exercise 6. Introduce a conversation, being sure to make it appropriate to the persons speaking.

8. Bring to class (a) a significant conversation you have found in your reading; (b) a telling bit of description that gives an impression or creates an atmosphere suitable to the story; and (c) a forceful characterization.

9. Write the scene suggested by one of the following. Let the characters show their characteristics by what they say and do.

(a) My experience with a peculiar neighbor.

(b) Waiting for a delayed train at a country junction.

(c) At a bargain counter.

(d) On the street car (an affable conductor, an irritable man, sympathetic onlookers).

(e) An interesting vacation experience.

(f) The old lighthouse keeper.

(g) An English and an American soldier, on the channel, crossing to France.

10. Write an account of some event at your school for your school paper. Suggested subjects are as follows :

(a) A recent dramatic entertainment.

(b) A football, baseball, or any other game.

- (c) A mass meeting.
- (d) A class election.
- (e) Preliminary trial for an interscholastic debate.
- (f) A supposed fire.

11. Write an account of a recent trip you have taken, or relate the story of some friend's travels.

12. Read a narrative poem and write the story in your own words. Point out the climax and the elements of suspense. Suggested poems are as follows:

Arnold: "Sohrab and Rustum."

Pope: "The Rape of the Lock."

Burns: "Tam o' Shanter."

Wordsworth: "Laodamia."

Ballads: old and later English.

Tennyson: "The Revenge," or one of the Idylls.

Recent war poems.

13. (a) Study the following; point out the use of description. Supply the retarding incident suggested by "this ill-timed intruder was." What elements of good narration are present?

A moment's glance was enough to satisfy Catherine that her apartment was very unlike the one which Henry had endeavoured to alarm her by the description of. . . . Her heart at ease on this point, she resolved to lose no time in particular examination of anything. . . . Her eye suddenly fell on a large high chest, standing back in a deep recess on one side of the fire-place. The sight of it made her start; and forgetting everything else, she stood gazing on it in motionless wonder, while these thoughts crossed her:

"This is strange, indeed! I did not expect such a sight as this! An immense heavy chest! What can it hold? Why should it be placed here? Pushed back, too, as if meant to be out of sight! I will look into it; cost me what it may. I will look into it, and directly too — by daylight. If I stay till evening my candle may go out." She advanced and examined it closely; it was of cedar, curiously inlaid with darker wood, and raised about a foot from the ground on a carved stand of the same. The lock was silver, though tarnished from age; at each end were the imperfect remains of

handles also of silver, broken perhaps prematurely by some strange violence; and on the center of the lid, was a mysterious cypher in the same metal. Catherine bent over it intently, but without being able to distinguish anything with certainty. . . .

Her fearful curiosity was every moment growing greater; and seizing with trembling hands the hasp of the lock she resolved, at all hazards, to satisfy herself at least as to its contents. With difficulty, for something seemed to resist her efforts, she raised the lid a few inches; but at that moment a sudden knocking at the door of the room made her, starting, quit her hold, and the lid closed with alarming violence. This ill-timed intruder was . . . At length, however . . . One moment surely might be spared; and so desperate should be the exertion of her strength, that unless secured by supernatural means, the lid in one moment should be thrown back. With this spirit she sprang forward, and her confidence did not deceive her. Her resolute effort threw back the lid, and gave to her astonished eyes the view of a white cotton counterpane, properly folded, reposing at one end of the chest in undisputed possession.

Adapted from JANE AUSTEN: *Northanger Abbey*.

(b) Tell the story which the following setting suggests, paying particular attention to suspense and descriptive elements:

[Catherine later returns to the room assigned her in the old abbey.] The night was stormy; the wind had been rising at intervals the whole afternoon; and by the time the party broke up, it blew and rained violently. . . . She listened to the tempest with sensations of awe . . . felt for the first time that she was really in an abbey. . . . Her spirits were immediately assisted by the cheerful blaze of a wood fire. . . . "How glad I am that Northanger is what it is! If it had been like some other places, I do not know that, in such a night as this, I could have answered for my courage; but now, to be sure, there is nothing to alarm one." . . . A glance at the old chest was not without its use; she scorned the causeless fears of an idle fancy and began with a most happy indifference to prepare herself for bed . . . the fire therefore died away; and Catherine . . . giving a parting glance around the room, was struck by the appearance of a high, old-fashioned black cabinet, which, though in a situation conspicuous enough, had never caught her notice before. . . .

Adapted from JANE AUSTEN: *Northanger Abbey*.

(c) Study the following ballad for such elements of good narration as

- (1) Movement, action.
- (2) Central interest.
- (3) Concentration of interest on the important stages of action.
- (4) Concrete diction.
- (5) Single impression.
- (6) Descriptive elements, vivid pictures.

SIR PATRICK SPENS

The king sits in Dumferling toune,
Drinking the blude-reid wine:
“O whar will I get a guid sailor,
To sail this schip of mine?”

Up and spak an eldern knicht,
Sat at the kings richt kne:
“Sir Patrick Spens is the best sailor,
That sails upon the se.”

The king has written a braid letter,
And signed it wi his hand,
And sent it to Sir Patrick Spens,
Was walking on the sand.

The first line that Sir Patrick red,
A loud lauch lauched he;
The next line that Sir Patrick red,
The teir blinded his ee.

“O wha is this has don this deid,
This ill deid don to me,
To send me out this time o’ the yeir,
To sail upon the se!

“Mak hast, mak haste, my mirry men all,
Our guid schip sails the morne:”
“O say na sae, my master deir,
For I feir a deadlie storme.

"Late, late yestreen I saw the new moone,
 Wi the auld moone in hir arme,
 And I feir, I feir, my deir master,
 That we will cum to harme."

O our Scots nobles wer richt laith
 To weet their cork-heild schoone;
 Bot lang owre a' the play wer playd,
 Thair hats they swam aboone.

O lang, lang may their ladies sit,
 Wi thair fans into their hand,
 Or eir they see Sir Patrick Spens
 Cum sailing to the land.

O lang, lang may the ladies stand,
 Wi thair gold kems in their hair,
 Waiting for thair ain deir lords,
 For they'll se thame na mair.

Haf owre, haf owre to Aberdour,
 It's fiftie fadom deip,
 And thair lies guid Sir Patrick Spens,
 Wi the Scots lords at his feit.

14. Relate the story the hunter is telling in the picture facing page 113.

15. Tell an incident from the lives of the people pictured in one of the following:

(a) "Garrick between Tragedy and Comedy" (facing page 81).

(b) The "Meeting of Dante and Beatrice" (facing page 207).

Oral Practice

16. Tell the story of some narrow escape (a) as a reporter would tell it, (b) as one of the participants would tell it.

17. Reread your favorite short story, noting carefully the structure, the descriptions, the order of incidents, the con-

versation, and the climax; then tell it to the class. Point out the elements of suspense.

18. Read a humorous story by Mark Twain. Retell the story to the class. Relate a humorous incident from your own experience.

19. Prepare to tell the class a humorous story to illustrate a point. The class will tell you :

- (a) Whether you told your story in an animated manner.
- (b) Whether you made your point.
- (c) Whether your words were well chosen and effective.

20. The following writers are successful writers of good short stories. Read a story written by one of them and prepare to reproduce it in class, following so far as possible the author's methods of introducing characters, of developing the plot, and creating suspense. Try to use some of the vivid words the author used.

Rudyard Kipling.
Thomas Nelson Page.
Thomas Bailey Aldrich.
Sarah Orne Jewett.
Mary Wilkins Freeman.
Nathaniel Hawthorne.
Henry van Dyke.
A. Conan Doyle.

O. Henry.
Bret Harte.
Richard Harding Davis.
Margaret Deland.
Henry James.
Frank R. Stockton.
Robert Louis Stevenson.
Hamlin Garland.

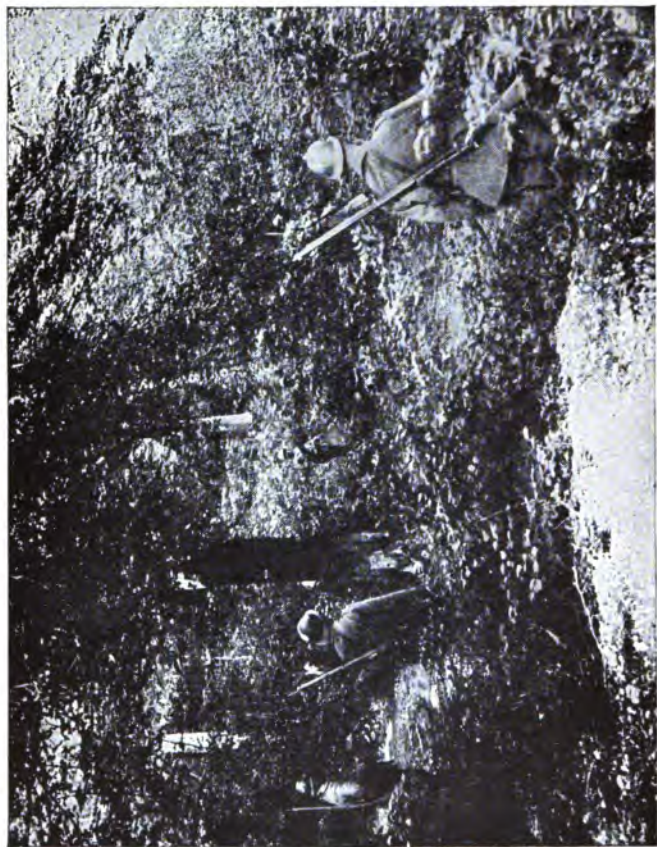
21. Prepare to tell in class a story suggested by the following :

A young woman is running in for a hurried morning call on one of her chums. Absent-mindedly she rings the bell at the next house into which a new family has just moved. She discovers her mistake only as the door is opened by a young man, and by way of escape asks, "Is Mr. Irvington in?" To her dismay, she heard the young man saying, "He is, come in."

22. Bring to class a good example of the news story as told in one of your daily papers. Discuss in class :

- (a) How the titles of news stories differ from other titles.





French Official Photograph

BATTLEFRONT SCENE

(b) How in the telling a news story differs from other stories. Note introduction, order of incidents, climax, conclusion.

(c) How the reporter holds your interest.

(d) Whether the newspaper diction differs from that of other narratives and, if so, in what respects.

(e) Whether there are repetitions in the news story and what purpose they serve, if any.

(f) Whether or not the good news story is grasped at a glance. If it is, why the reader reads to the end.

(g) Whether in the news items read in class there are any incidents suggesting plots for imaginative stories.

23. Tell in your own words the story the reporter told in exercise 22.

24. Tell an imaginary incident connected with the scene pictured on the page facing page 145.

CHAPTER VI

DESCRIPTION

90. **Description.** Description is the presentation of details which aim to suggest a picture to the mind of a reader or hearer. The author endeavors to produce in his reader's mind the same impressions he himself has had — impressions received through the senses of sight, touch, hearing, smell, and taste. Thus a description has some advantages over a picture, for the latter is limited to images which can be received through the eye only, while description makes a more vivid impression by suggesting sound, motion, temperature, feeling. The picture may suggest these other details, but only indirectly. Moreover, the description is not limited to the single instant of time which the picture represents, but can tell what preceded and followed.

Description is the least independent of all the forms of discourse; it rarely occurs alone, but is found usually in connection with narration and explanation. You have already seen its usefulness in narration in the characterization of persons, in giving a background for a story, or in conveying a general impression of a place, object, or scene.

In the following selections note the images which are suggested to your mind. Through what sense impressions do the images arise?

The day is come when I again repose
Here, under this dark sycamore, and view
These plots of cottage-ground, these orchard-tufts,
Which at this season, with their unripe fruits,
Are clad in one green hue, and lose themselves
'Mid groves and copses. Once again I see
These hedge-rows, hardly hedge-rows, little lines
Of sportive wood run wild: these pastoral farms,
Green to the very door; and wreaths of smoke
Sent up, in silence, from among the trees.

WORDSWORTH: *Tintern Abbey*.

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of the bay:
Ten thousand saw I at a glance
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee.

WORDSWORTH: *The Daffodils*.

When that hour came to me among the pines, I wakened thirsty. My tin was standing by me half full of water. I emptied it at a draught; and feeling broad awake after this internal cold aspersion, sat upright to make a cigarette. The stars were clear, colored, jewel-like but not frosty. A faint silvery vapor stood for the Milky Way. All around me the black fir-points stood upright and stock-still. By the whiteness of the pack-saddle I could see Modestine walking round and round at the length of her tether; I could hear her steadily munching at the sward; but there was not another sound, save the indescribable quiet talk of the runnel over the stones. I lay lazily smoking and studying the color of the sky, as

we call the void of space, from where it showed a reddish gray behind the pines to where it showed a glossy blue-black between the stars. . . .

A faint wind, more like a moving coldness than a stream of air, passed down the glade from time to time; so that even in my great chamber the air was being renewed all night long.

STEVENSON: *Travels with a Donkey.*

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds.

GRAY: *Elegy.*

II

I guess the pussy-willows now
Are creeping out on every bough
Along the brook; and robins look
For early worms behind the plough.

The thistle-birds have changed their dun,
For yellow coats to match the sun;
And in the same array of flame
The Dandelion Show's begun.

The flocks of young anemones
Are dancing round the budding trees:
Who can help wishing to go a-fishing
In days as full of joy as these?

III

I think the meadow lark's clear sound
Leaks upward slowly from the ground,
While on the wing the blue-birds ring
Their wedding bells to woods around.

The flirting chewink calls his dear
Behind the bush; and very near,

Where water flows, where green grass grows,
Song-sparrows gently sing "Good cheer."

And, best of all, through twilight's calm
The hermit thrush repeats his psalm.

How much I'm wishing to go a-fishing
In days so sweet with music's balm!

HENRY VAN DYKE: *When Tulips Bloom.*

91. Observation in Description. It is evident that if you are to give others a clear image or impression of something which you have experienced, you must know definitely the details which go to make up your picture. In other words, you must have made accurate observations. Most of our impressions are general; we think we know exactly how a person looks, until we attempt to describe him and find that we are not sure of the color of his eyes and hair or the shape of his nose. In fact we know little about the details. Those objects or scenes with which we are most familiar are frequently the ones we can least easily describe. Look carefully about your own schoolroom, for instance, with a view to describing it. What details do you discover that you have never before consciously observed? Of what details have you carried a mistaken idea? Could you have given an accurate description? This is generally our experience when called upon to describe. We must make special observations. You should train yourself to keep your senses alert. Life will mean more to you; your enjoyment of nature and of your surroundings will be keener; and your power of giving pleasure to others by sharing your experiences will be greatly increased.

92. Order of Observations. The order in which your observations were made in the case of the schoolroom is the natural order. First is formed the rather

vague image, a general impression of size, shape, color, and position. Gradually as observation continues, the more obvious objects fix themselves, then the more minute details are noted and placed, and the image is complete.

93. **Point of View.** As in narration, so in description, the point of view is important. What you see, depends upon your position — whether it is fixed or moving, far or near. If the point of view is stationary, you must be careful to introduce only those details which may be seen from that point — what a camera would picture placed in the same position. Moreover, you must not change your position without making it known to the reader that you have done so, else his image will become confused and inaccurate. So, too, if the point of view is a moving one, the reader must be informed of every change in the shifting position. He must know that he is approaching the object, that he has entered the building, that he has rounded a curve, and hence is viewing the scene from a different angle. Since the point of view determines the picture, *make sure before beginning a description that you have selected an advantageous position for an effective view. Let no vagueness about your position or its change confuse the reader or hearer.*

Sometimes the point of view is not definitely stated. It must then be implied in the description, which should be worded in such a way that the reader has no difficulty in placing the observer and himself.

In the description of Edinburgh on page 213, note the point of view and the effect of changing it, which Stevenson humorously indicates.

In the following quotation from Lafcadio Hearn,

note the point of view and the order of observation :

Roused thus by these earliest sounds of the city's wakening life, I slid open my little Japanese paper window to look out upon the morning over a soft green cloud of spring foliage rising from the river-bounded garden below. Before me, tremulously mirroring everything upon its farther side, glimmers the broad, glassy mouth of the Ohashigawa, opening into the grand Shinji lake, which spreads out broadly to the right in a dim gray frame of peaks. Just opposite to me, across the stream, the blue-pointed Japanese dwellings have their *to*¹ all closed; they are still shut up like boxes, for it is not yet sunrise, although it is day.

But oh, the charm of the vision, — those first ghostly love-colors of a morning steeped in mist soft as sleep itself resolved into a visible exhalation! Long reaches of faintly-tinted vapor cloud the far lake verge, — long nebulous bands, such as you may have seen in old Japanese picture-books, and must have deemed only artistic whimsicalities unless you had previously looked upon the real phenomena. All the bases of the mountains are veiled by them, and they stretch athwart the loftier peaks at different heights like immeasurable lengths of gauze (this singular appearance the Japanese term “shelving”), so that the lake appears incomparably larger than it really is, and not an actual lake, but a beautiful spectral sea of the same tint as the dawn-sky and mixing with it, while peak-tips rise like islands from the brume, and visionary strips of hill-ranges figure as league-long causeways stretching out of sight — an exquisite chaos, ever changing aspect as the delicate fogs rise, slowly, very slowly. As the sun's yellow rim comes into sight, fine thin lines of warmer tone — spectral violets and opalines — shoot across the flood, treetops take tender fire, and the unpainted façades of high edifices across the water change their wood-color to vapory gold through the delicious haze.

Looking sunward, up the long Ohashigawa, beyond the many-pillared wooden bridge, one high-pooped junk, just hoisting sail, seems to me the most fantastically beautiful craft I ever saw, a dream of Orient seas, so idealized by vapor it is; the ghost of a junk, but a ghost that catches the light as clouds do; a shape of gold mist, seemingly semi-diaphanous, and suspended in pale blue light.

LAFCADIO HEARN: *Glimpses of Unfamiliar Japan.*

¹ Shutters, serving both as shutters and doors.

A yard or two farther, we pass the hostelry of the Black Eagle, and glancing as we pass through the square door of marble, deeply moulded, in the outer wall, we see the shadow of its pergola of vines resting on an ancient wall, with a pointed shield carved on its side; and so presently emerge on the bridge and Campo San Moisè, whence to the entrance into St. Mark's Place, called the Bocca di Piazza (mouth of the square), the Venetian character is nearly destroyed, first by the frightful façade of San Moisè, which we will pause at another time to examine, and then by the modernizing of the shops as they near the piazza, and the mingling with the lower Venetian populace of lounging groups of English and Austrians. We will push fast through them into the shadow of the pillars at the end of the "Bocca di Piazza," and then we forget them all; for between those pillars there opens a great light, and, in the midst of it as we advance slowly, the vast tower of St. Mark seems to lift itself visibly forth from the level field of checkered stones: and, on each side, the countless arches prolong themselves into ranged symmetry, as if the rugged and irregular houses that pressed together above us in the dark alley had been struck back into sudden obedience and lovely order, and all their rude casements and broken walls had been transformed into arches charged with goodly sculpture, and fluted shafts of delicate stone.

RUSKIN: *Stones of Venice*.

To begin, then, with the main outlines of the country: I know not how to give the reader a distinct image of these more readily, than by requesting him to place himself with me, in imagination, upon some given point; let it be the top of either of the mountains, Great Gavel or Scawfell; or, rather, let us suppose our station to be a cloud hanging midway between those two mountains, at not more than half a mile's distance from the summit of each, and not many yards above their highest elevation; we shall then see . . .

WORDSWORTH: *Guide to the Lakes*.

EXERCISE 32

1. Bring to class two descriptions you have found, the one illustrating a fixed point of view, the other a moving point of view.

2. (a) From the two descriptions called for in exercise 1, make a list of all the words or expressions which indicate point of view.

(b) From the descriptions quoted in this chapter, add other expressions to your list.

3. From a window in your school building which offers an extensive view, make observations of the scene before you. Record the details in the order in which you observe them. Preserve this list of details for future work.

4. Find ten selections from your reading containing mention of definite points of view.

5. Taking a position at a distance from some building, make a note of your observations. Approach the building and add to your list new details that come to your notice.

6. From memory, record what details you would include in a description of the post-office building of your city. Then make actual observations from the point of view you selected for the above. Did you include any points not visible from that point of view? Revise your list of details.

94. Fundamental Image. The first general impression of an object gained at a glance is called the fundamental image. As the term *fundamental* implies, this image forms the basis of the whole mental picture. You noted, in considering the order of observation, that you observe an object or scene first as a whole, — that is, form a fundamental image, — then note details. Since the purpose of description is to make others see what we have seen or imagined, we should follow this same order in describing it. That is, first present the fundamental image, giving a general impression of size, color, position, or strikingly peculiar characteristics; then complete the image by adding details. The general impression first gained should be in no wise contradicted by any later details; it should be merely augmented and made

more definite. Should a later detail cause the reader to readjust his first general impression, the writer has been unskilful in drawing his general outlines.

Note in the following selections how the fundamental image is presented :

It is a very fine old place, of red brick, softened by a pale powdery lichen, which has dispersed itself with a happy irregularity, so as to bring the red brick into terms of friendly companionship with the limestone ornaments surrounding the three gables, the windows, and the door-plate. But the windows are patched with wooden panes, and the door, I think, is like the gate — it is never opened : how it would groan and grate against the stone floor if it were ! For it is a solid, heavy, handsome door, and must once have been in the habit of shutting with a sonorous bang behind a liveried lackey.

GEORGE ELIOT : *Adam Bede*.

Washington Irving in *The Alhambra* prefaces a long description with this opening sentence, which gives the reader the setting for all the wealth of detail which follows :

We now found ourselves in a deep, narrow ravine, filled with beautiful groves, with a steep avenue and various footpaths winding through it, bordered with stone seats, and ornamented with fountains.

In the above quotation you note also that the opening sentence contains the point of view of the description as well as the fundamental image.

The companion of the church dignitary was a man past forty, thin, strong, tall and muscular ; an athletic figure, in which long fatigue and constant exercise seemed to have left none of the softer part of the human form, having reduced the whole to brawn, bones, and sinews.

SCOTT : *Ivanhoe*.

The trader enters at the gate, and sees before him an extensive square area, surrounded by high palisades. Numerous houses, barracks, and other buildings form a smaller square within, and in the vacant space which they enclose appear the red uniforms of British soldiers, the gray coats of Canadians, and the gaudy Indian blankets, mingled in picturesque confusion.

PARKMAN: *The Conspiracy of Pontiac*.¹

The tall student, raising his shoulders, shoved his hands deep into his pockets. He had a hairless, square, tallowy chin which trembled slightly as he spoke, and his nose, nipped bright red by the sharp air, looked like a false nose of painted cardboard between the sallow cheeks. His whole appearance was stamped with the mark of cold and hunger. He stalked deliberately at Razumov's elbow with his eyes on the ground.

JOSEPH CONRAD: *Under Western Eyes*.

95. Selection of Details: Unity. Unity in description demands that the details selected for presentation be such as will give a single clear-cut image or such as will produce a single definite impression. Any superfluous details only tend to confuse the mental image and weary the reader; any essential ones omitted leave the image incomplete. Thus unity in description, as in narration, governs the selection of material and is aided by keeping to a definite point of view.

96. Point of Interest. The selection of details will be largely determined by the point of interest in the description. In every bit of description, whether of place, scene, or person, there should be one dominant impression—of place, some particular, characterizing feature; of scene, some definite point of appeal or interest; of a person, some individualizing trait or distinguishing personality. What this point of interest is will depend upon the purpose of the de-

¹ Copyright, 1870, by Francis Parkman; 1897-1898, by Little, Brown, and Co.

scription and the character of the thing described, as well as upon the author's personality.

In the following selections, what impression does the writer seek to convey? Show that the details selected all contribute toward making this impression. Are there any that mar the unity?

That spring, the *mohwa* tree, that Baloo was so fond of, never flowered. The greeny, cream-colored, waxy blossoms were heat-killed before they were born, and only a few bad-smelling petals came down where he stood on his hind legs and shook the tree. Then inch by inch, the untempered heat crept into the heart of the Jungle, turning it yellow brown and at last black. The green growths in the sides of the ravines burned up to broken wires and curled films of dead stuff; the hidden pools sank down and caked over, keeping the least footmark on their edges as if it had been cast in iron; the juicy-stemmed creepers fell away from the trees they clung to and died at their feet; the bamboo withered, clanking when the hot winds blew, and the moss peeled off the rocks deep in the jungle, till they were as bare and as hot as the quivering blue boulders in the bed of the stream.

KIPLING: *Jungle Book*, II.

The island is a paradise of silence for those to whom silence is a delight. One wanders about in the vineyards without a sound save the call of the vine-dressers; one lies on the cliff and hears a thousand feet below the dreamy wash of the sea. There is hardly the cry of a bird to break the spell; even the girls who meet one with a smile on the hillside smile quietly and gravely in the Southern fashion as they pass by. It is the stillest place that the sun shines on; but with all its stillness it is far from being a home of boredom.

JOHN RICHARD GREEN: *Stray Studies*.

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself as the shades of evening drew on, within view of the melancholy House of Usher. I know not how it was, but, with the first glimpse of the

building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me — upon the mere house, and the simple landscape features of the domain, upon the bleak walls, upon the vacant eye-like windows, upon a few rank sedges, and upon a few white trunks of decayed trees — with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium: the bitter lapse into every-day life, the hideous dropping off of the veil. . . . I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled lustre by the dwelling, and gazed down — but with a shudder even more thrilling than before — upon the remodelled and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and eye-like windows.

POE: *The Fall of the House of Usher.*

Methinks I see him before me now, as he appeared then, and as he continued with scarcely any perceptible alteration to me, during the twenty years of intimacy which followed, and were closed by his death. A light frame, so fragile that it seemed as if a breath would overthrow it, clad in clerk-like black, was surmounted by a head of form and expression the most noble and sweet. His black hair curled crisply about an expanded forehead; his eyes, softly brown, twinkled with varying expression, though the prevalent feeling was sad; and the nose slightly curved, and delicately carved at the nostril, with the lower outline of the face regularly oval, completed a head which was finely placed on the shoulders, and gave importance and even dignity to a diminutive and shadowy stem. Who shall describe his countenance, catch its quivering sweetness, and fix it for ever in words? There are none, alas, to answer the vain desire of friendship. Deep thought, striving with humor; the lines of suffering wreathed into cordial mirth; and a smile of painful sweetness, present an image to the mind which it can as little describe as lose.

TALFOURD: *Charles Lamb, English Men of Letters Series.*

Still also it was. You heard the cropping of the goats, the jaws' champ when they chewed the crisp leaves; the flicker of the bats' wings. In the marsh, half a mile away, the chorus of frogs, when it

swelled up, drowned all nearer noise ; but when it broke off suddenly, those others resumed their hold upon the stillness. It was a breathless night of suspense. Anything might happen on such a night.

MAURICE HEWLETT: *Little Novels of Italy*.

EXERCISE 33

1. In the selections quoted on pages 147-149 point out the special point of interest or single impression in each. Is there a fundamental image in each description? Show whether or not the selection of details maintains unity.

2. What is the impression which Lafcadio Hearn seeks to convey in the description quoted on page 151? Make a list of all the words and expressions that produce this impression.

3. Find five descriptions that convey definite impressions, one being a description of a person. In each be prepared to point out the fundamental image, and the order in which the details are added.

4. Bring to class a description that seems to you to present too many details to give a clear image. What details would you omit?

5. Make a list of five subjects which suggest themselves to you for description. For each of these subjects write a single sentence giving the fundamental image or general impression.

6. Write a single sentence to describe in a general way each of the following topics ; what would be the particular impression you would give in each case?

- (a) An old attic.
- (b) The mill pond.
- (c) The football field just before the game begins.
- (d) The wharf.

7. Choosing one of the pictures in your school building, decide what the central point of interest is. Write a description of the picture.

8. Write a description of Whistler's Mother as portrayed in the picture facing page 161.

9. Give orally in a sentence or two the fundamental image of some building with which your classmates are familiar. If they are unable to recognize the building, add significant details to your description until the building is identified.

10. Prepare to read to the class a description of a scene or character that makes more vivid to you a story you have read.

11. Describe orally the scene which is suggested to you by any one of the lines in Van Dyke's *When Tulips Bloom*, page 148. Give the fundamental image first.

97. **Grouping of Details: Coherence.** Once the details necessary to fulfill the purpose of the author have been selected, the next step in description is their arrangement. Coherence demands that the details be so arranged that the reader may readily picture them, or may experience exactly that which the writer purposes he should. Coherence is secured by grouping the details in the order in which they are observed; that is, according to their importance or obviousness. Read again the description by Hearn on page 151. First he gives the fundamental image, "Morning over a soft green cloud of spring foliage rising from the river-bounded garden below." He then mentions the river, the lake, the mountain peaks, and the houses, in the order in which they came to his attention. He next describes the charm of the vision: "the ghostly love-colors," the clouds and their effect on the peaks and lake, the scene "changing aspect as the delicate fogs rise," the appearance of the sun and the consequent color effects, the up-river view with its wooden bridge and the "ghost of a junk," catching the light of the golden mist.

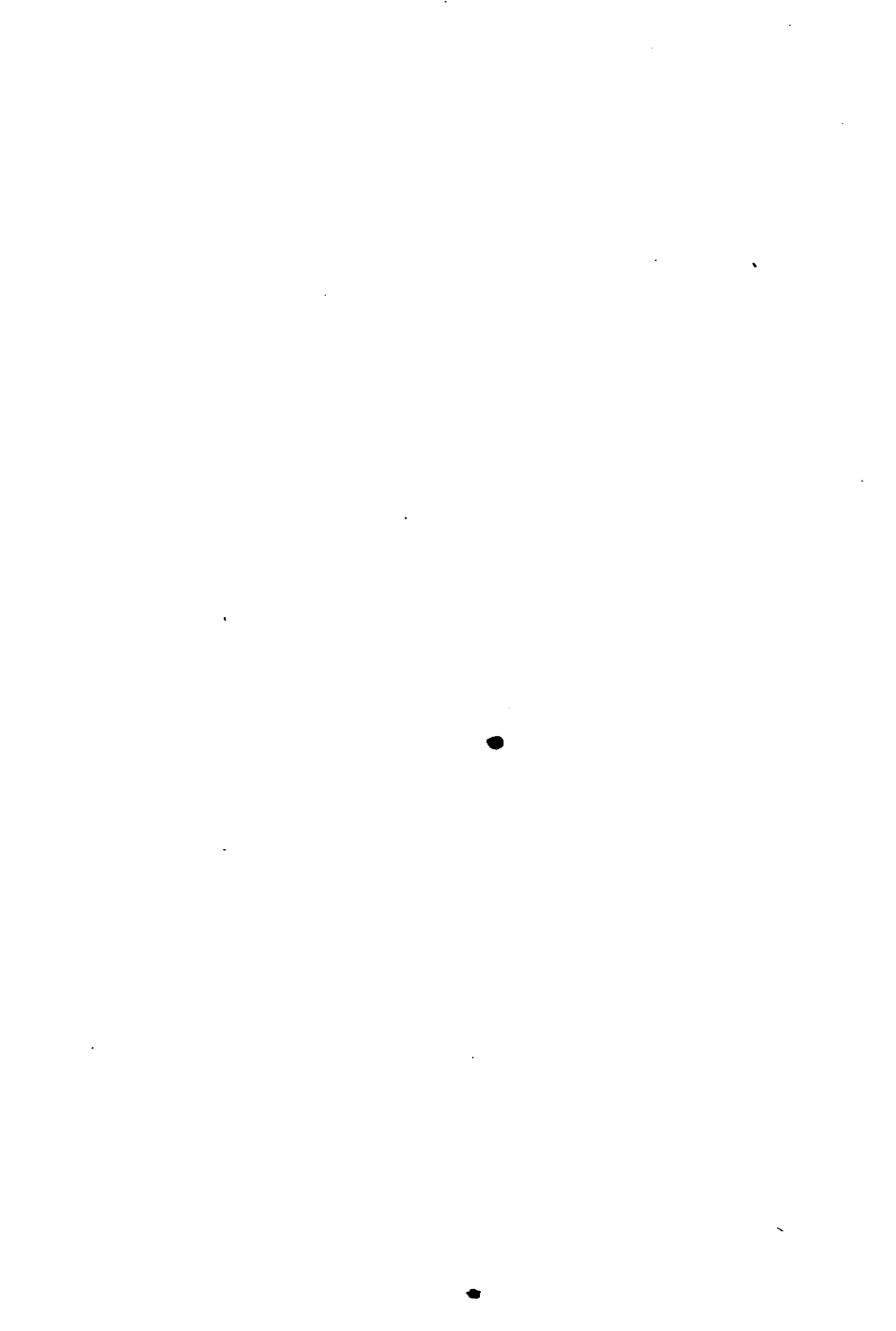
The description is easily followed because of the natural, orderly arrangement of details.

Details may be grouped, also, according to their space relation. Observe the following description from *A Tale of Two Cities*:

A broad ray of light fell into the garret, and showed the workman with an unfinished shoe upon his lap, pausing in his labor. His few common tools and various scraps of leather were at his feet and on his bench. He had a white beard raggedly cut, but not very long, a hollow face, and exceedingly bright eyes. The hollowness and thinness of his face would have caused them to look large, under his yet dark eyebrows and his confused white hair, though they had been really otherwise; but they were naturally large and looked unnaturally so. His yellow rags of shirt lay open at the throat, and showed his body to be withered and worn. He, and his old canvas frock, his loose stockings, and all his poor tatters of clothes, had in a long seclusion from direct light and air, faded down to such a dull uniformity of parchment-yellow, that it would have been hard to say which was which.

Dickens begins his description with the surroundings, but quickly passes to the man, giving first the details of his face, emphasizing the dominant feature, then his clothing in regular order beginning with the clothing of the upper part of his body, then his frock and stockings. All the details of the features are put together; all the details of clothing are grouped. Such an orderly arrangement gives coherence.

98. Time in Description. A description is made more vivid by putting it at a particular season and at a special time of day. The impression of the seashore in August is quite different from the impression of the same rock-bound or sandy coast in December. The isolated mountain camp in the spring sunshine charms one, but in a late fall downpour its effect is anything but charming. Our impressions





· *Turner* ·

· PORTRAIT OF MY MOTHER ·

are influenced by the season and by the weather; therefore descriptions to be vivid and accurate should make clear the time. In the selections thus far given in this chapter, point out the allusions to time.

What is the effect of fixing the time in the following?

Night is a dead monotonous period under a roof; but in the open world it passes lightly, with its stars and dews and perfumes, and the hours are marked by changes in the face of Nature.

STEVENSON: *Travels with a Donkey*.

It was a perfect white night, as they call it. All green things seemed to have made a month's growth since morning.

KIPLING: *The Jungle Book*.

Then its [April's] odors! I am thrilled by its fresh and indescribable odors — the perfume of the bursting sod, of the quickened roots and rootlets, of the mould under the leaves, of the fresh furrows.

BURROUGHS: *Birds and Poets*.

Plenty of life's there! [farmyard] though this is the drowsiest time of the year, just before hay-harvest; and it is the drowsiest time of the day too, for it is close upon three by the sun. . . . But there is always a stronger sense of life when the sun is brilliant after rain.

ELIOT: *Adam Bede*.

The hour was midnight and I had suddenly awakened. It was a calm, moonlight night in early May.

I have never seen such moonlight in March. It was like a June night in Southern France. Every roof was sharply defined by a silver edge of light and the walls of the old houses were dazzling white and their shadows very black. There seemed something devilish and cruel in that white light.

Quite early in the evening the bombs began to fall. . . .

PHILIP GIBBS: *The New York Times*.

99. Kinds of Description. Description may be

classified according to the purpose it serves as exact, suggestive, or impressionistic. If its purpose is identification, the details may be exact and exhaustive, as is the case in scientific descriptions, which appeal to the understanding rather than to the imagination and are therefore expository; or the details may be merely distinctive so that the particular object can be differentiated from all other objects of its kind through depicting its significant features. This is the type of description used in advertising, in describing lost and found articles, and for identification of people, houses, landscapes. The image in the reader's mind may be quite different from the author's in all respects except the distinctive characteristics. Thus description for identification may be either exact and exhaustive, or merely suggestive.

Artistic description represents quite a different type, for its purpose is to make the reader experience feelings similar to those of the author, or share the author's impressions and moods. The writer selects only those details which emphasize one characteristic of the object or which enhance the impression he wishes to give. It is, therefore, impressionistic. The details may be many or few, but in impressionistic description they must all contribute to the special effect. Note the descriptions given on pages 156-158.

100. Descriptions of Persons: Characterizations. Descriptions of persons are generally at the same time characterizations. To be told what a person looks like is to form simultaneously an idea of his character. Penetrating eyes, haughty mien, overhanging brows, deep blue eyes which looked straight at you, drooping mouth, firm lips, square-set chin, nobility of look, small restless shifting eyes, fur-

rowed brow, firm step, dancing curls, accusing scowl, heavy features, resolute expression, — all these are expressions which call up vivid pictures and at the same time suggest much about the character of the person. Conversely, descriptive words may be entirely lacking and only character depicted. The reader nevertheless forms a mental picture that suits the character. Thus the process is twofold, and description and characterization each aids the other and makes it more interesting. Reread the descriptions of persons given in this chapter. What characteristics are shown through descriptive expressions? What pictures are suggested through characterization?

Describing persons is not easy, for the differences between persons are subtle. Aim to give first a clear, vivid fundamental image similar to the general impression one would receive of the person at first glance. Add a few telling, carefully selected details that indicate marked features and characteristics. Do not weary your audience with minor details which will only be confusing.

Study the following descriptions of persons :

He was a man of large mould. A great body and a great brain. He seemed to be made to last one hundred years. Since Socrates, there has seldom been a head so massively large, save the stormy features of Michelangelo. Since Charlemagne, I think there has not been such a grand figure in all Christendom.

A large man, decorous in dress, dignified in deportment, he walked as if he felt himself a king. The coal-heavers and porters of London looked on him as one of the great forces of the globe. They recognized a native king. In the Senate of the United States he looked an emperor in that council. Even the majestic Calhoun seemed common compared with him. Clay looked vulgar and Van Buren but a fox.

What a mouth he had ! It was a lion's mouth, yet there was a

sweet grandeur in the smile, and a woman's softness when he would. What a brow it was! What eyes! Like charcoal fires in the bottom of a deep, dark well. His face was rugged with volcanic fires — great passions and great thoughts.

"The front of Jove himself;
An eye like Mars, to threaten and command."

THEODORE PARKER: *Sermon on Webster.*

To me it is a most touching face; perhaps of all faces that I know, the most so. Lonely there, painted as on vacancy, with the simple laurel wound round it, the deathless sorrow and pain, the known victory which is also deathless; — significant of the whole history of Dante. I think it is the mournfullest face that ever was painted from reality; an altogether tragic, heart-affecting face. There is in it, as foundation of it, the softness, tenderness, gentle affection as of a child; but all this is as if congealed into sharp contradiction, into abnegation, isolation, proud hopeless pain. A soft ethereal soul looking out so stern, implacable, grim-trenchant, as from imprisonment of thick-ribbed ice. Withal it is a silent pain too, a silent scornful one; the lip is curled in a kind of godlike disdain of the thing that is eating out his heart, — as if it were withal a mean insignificant thing, as if he whom it had power to torture and strangle were greater than it. The face of one wholly in protest and life-long unsundering battle, against the world. Affection all converted into indignation: an implacable indignation; slow, equable, silent, like that of a god! The eye, too, it looks out in a kind of *surprise*, a kind of inquiry, why the world was of such a sort? This is Dante: so he looks, this "voice of silent centuries," and sings us "his mystic unfathomable song."

CARLYLE: *Heroes and Hero-Worship.*

I had never heard so sweet a sound as came from between her bright red lips, while there she knelt and gazed at me; neither had I ever seen anything so beautiful as the large dark eyes intent upon me, full of pity and wonder. Then I wandered with my hazy eyes down the black shower of her hair; and where it fell on the turf, among it, like a star, was the first primrose of the season. And since that day I think of her when I see an early primrose.

BLACKMORE: *Lorna Doone.*

101. Expression in Description. To be really effective, a description must do more than merely set forth an image. It must have life and individuality, gained through picturesque words, unusual turns of phrase, figurative language, and pleasing effects in arrangement, all of which add interest and distinction. Study the vocabulary of description — words descriptive of sound, motion, color, odor, taste, etc.; words descriptive of persons, scenes, buildings, of emotions such as joy, sorrow, terror, awe. Remember that the specific word is far more effective than the general (see § 14, p. 31), and that a few well-chosen verbs, adjectives, and adverbs can do more than pages of description. Compare, for instance, the effectiveness of the abstract *sounded* with the concrete words: *clanged, whirred, boomed, roared, snarled, rattled, rasped, tinkled, babbled, chimed, reverberated, trilled, warbled, rumbled, clapped, moored*; or compare *flowers* with *violets, roses, pansies, columbine, daisies, asters*. Seek for *the* word, not *a* word; enlarge your vocabulary so that the same word is not called upon to describe a sunset, a flower, a person, a landscape, and a Niagara.

Certain other expressions which locate details and afford transitions aid in effectiveness, in that they keep the description from becoming a mere catalogue. Such expressions as the following are useful:

In the foreground, in the background, adjoining, near which, beside which, beyond which, overhanging, in the distance, at the foot of which, below, above, overtopping, across, neighboring, near by, at the right, on one side, in the center, toward the front, directly opposite, nearer, at intervals.

102. Comparison and Contrast. Comparisons and contrasts are of great help in description, both in

rendering it more effective and interesting, and in assisting the reader to form an image quickly. If the comparison is striking, it immediately catches the attention and fixes the image. A long description would be required to set forth what is accomplished in the following brief forms:

The Ducal Palace is arranged in the form of a hollow square, of which one side faces the Piazzetta, and another the quay; the third is on the dark canal . . .

RUSKIN.

The undulation of the wide sleeves of their pretty speckled robes, as they run, looks precisely like a fluttering of extraordinary butterflies.

HEARN.

I could look at the ship as at a separate vessel, and there rose up from the water, supported only by the small black hull, a pyramid of canvas spreading out far beyond the hull, and towering up almost, as it seemed in the indistinct night air, to the clouds.

DANA.

The Bay of Monterey has been compared by no less a person than General Sherman to a bent fishing hook.

STEVENSON.

Through the black Tartar tents he passed which stood
Clustering like beehives.

ARNOLD.

There is a shop there, a cavernous, dark, windy shop. The floor is clear of the ruffraff of rope and leather that one sees in other business houses. In the farthest corner a single candle is screened against the draft from the open door, and its tiny flame casts long, moving shadows of objects that swing lightly from the heavy rafters. There was a mysterious similitude of life about these things. They were faintly recognizable. It was as though many of the common domestic animals had reversed their normal habit and had attached themselves flylike to the half-seen ceiling.

Then came enlightenment. These were wine sacks made of pig and goat skins, which by the art of their maker had preserved a horrible likeness to their original inhabitants.

HERBERT COREY: *A Unique Republic*.¹

Notice the effect of comparison in the following stanzas from Shelley's ode "To a Skylark":

Higher still and higher
From the earth thou springest,
Like a cloud of fire;
The deep blue thou wingest,
And singing still dost soar, and soaring ever singest.¹

In the golden lightning
Of the sunken sun,
O'er which clouds are brightening,
Thou dost float and run;
Like an unbodied joy whose race is just begun.

The pale purple even
Melts around thy flight;
Like a star of heaven
In the broad daylight
Thou art unseen, but yet I hear thy shrill delight,

Keen as are the arrows
Of that silver sphere,
Whose intense lamp narrows
In the white dawn clear
Until we hardly see, we feel that it is there.

EXERCISE 34

1. Point out the special merits of the following:

- (a) Bring the rathe primrose that forsaken dies,
The tufted crow-toe, and pale jessamine,

¹From *National Geographic Magazine*, by special permission. Copyright, 1918.

earthly child; both are of the elfin race, and will flit away from him some day when he least thinks of it. She is a good and kind fairy, however, and sweetly disposed toward the human race, although only remotely akin to it. It is wonderful to see how small she is, how pale her cheek, how bright and dark her eyes. There is not such another figure in the world; and her black ringlets cluster down into her neck, and make her face look the whiter by their sable profusion. I could not form any judgment about her age; it may range anywhere within the limits of human life or elfin life. When I met her in London at Lord Houghton's breakfast-table, she did not impress me so singularly; for the morning light is more prosaic than the dim illumination of their great tapestried drawing-room; and, besides, sitting next to her, she did not have occasion to raise her voice in speaking, and I was not sensible what a slender voice she has. It is marvelous to me how so extraordinary, so acute, so sensitive a creature can impress us, as she does, with the certainty of her benevolence. It seems to me there were a million chances to one that she would have been a miracle of acidity and bitterness.

HAWTHORNE: *French and Italian Note Books*.

(e) The walls, the floor of the room, were bare like a barn. The few pieces of furniture had been discovered in the garrets and dragged down into service without having been properly dusted, even. It was the refuse the banker's widow had left behind her. The windows, without curtains, had an indigent, sleepless look. In two of them the dirty, yellow-white blinds had been pulled down. All this spoke, not of poverty, but of sordid penuriousness.

JOSEPH CONRAD: *Under Western Eyes*.

2. Make a list of all the words you can think of that would be useful in describing:

- (a) The features, manner, and voice of a person.
- (b) A landscape.
- (c) A sunrise and sunset.
- (d) The exterior of buildings.
- (e) The ocean.

Add new words to these lists as you meet them in your reading.

3. Bring to class from your reading three descriptions of persons, which seem to you particularly good. Point out their special merits.

4. Describe your school building so that a stranger may recognize it when he sees it.

5. Describe your school building to a student who is about to begin his work there.

6. Write a description of some summer resort with which you are familiar :

(a) On a bright July week-day afternoon.

(b) On a late September Sunday.

7. Define your first impression of one of the following :

(a) Some famous personage.

(b) An odd character in your town.

(c) Some bit of natural scenery famous for its beauty.

(d) An aeroplane in motion.

8. Write a description, the aim of which is to convey an impression of one of the following: (a) awe; (b) dejection; (c) confusion; (d) fear; (e) repose; (f) beauty in nature; (g) cheerfulness in a person.

9. Write a letter to a friend containing a description of some person you know well, trying to bring out character. Choose a unique character if possible.

10. For each of the following write a sentence conveying the general impression and complete the description of one or more :

(a) A hot midsummer's day.

(b) A cold, blustery winter day.

(c) A mild spring day.

(d) A crisp, still fall day.

(e) A city street to a country boy or girl: (1) the shopping district just before Christmas; (2) the principal promenade on a summer evening.

11. Write for the bulletin board a description of some lost article — an umbrella, a hat, or some article you value

for its associations. Be sure your description will insure identification.

12. Describe a place or scene, the details of which convey an impression of life and activity.

— 13. Select one line of the following quotation and write the description it suggests:

There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society, where none intrudes,
By the deep Sea, and music in its roar.

14. (a) Describe the coming in, the landing, and the departure of a boat — an excursion boat, a ferry boat, or an ocean liner.

(b) Describe an approaching vehicle — a carriage, an automobile.

15. Write a description contrasting two people of totally different characteristics. Suggested types are as follows:

(a) One slow and deliberate; the other quick of movement, excitable.

(b) One visionary, unpractical, idealistic; the other business-like, prosaic, and practical.

(c) A lover of nature and books; a person absorbed in the routine of work.

16. Write a description of a bird, plant, tree, or animal, with special aim toward accuracy of detail.

17. Describe your own town from a distant point of view and from a point near by.

18. Write a descriptive paragraph on each of the following topics, emphasizing the impression indicated by the parenthesis. Bring in the effects of contrast and comparison wherever possible.

(a) A windless night (sound).

(b) An autumn day (color).

(c) A railroad trip (discomfort, confusion).

(d) A thunderstorm (sound, color, motion).

- (e) A farmer (shrewdness, ruggedness).
- (f) A morning after a snowstorm (wonder, admiration).
- (g) The seashore (sound, color effects).

19. Describe the picture suggested to you by the first scene of Shakespeare's *Macbeth*. What impression does the scene give? Choose an effective point of view.

20. Write a short description of one or more of the following:

- (a) The interior of a railroad station just before a train is due to arrive and depart.
- (b) A city street in which a fire has just broken out.
- (c) The arrival of a train of excursionists at their destination.
- (d) A race.
- (e) A game (football, baseball, basketball, hockey).
- (f) A scene at a canteen or at an army camp.
- (g) A harbor in war time.

21. Describe the picture which you think would be suitable to illustrate one of the following:

- (a) The landing of Columbus.
- (b) Sir William Johnson and the Indians forming a compact.
- (c) Departure of the Pilgrims from Holland.
- (d) First Continental Congress.
- (e) Pioneers to the West.
- (f) New York City in colonial days.

22. (a) Describe a living room or study lighted and occupied, as seen from the street on a winter's night.

(b) Describe the same room from the point of view of one of the occupants.

23. Describe a country road, choosing some definite time. Try to convey the general impression a person would get were he to walk along this road.

24. Write a descriptive paragraph of the audience at some entertainment you have recently attended.

25. Write a description of the most vivid picture you have in mind from any of the poems, dramas, or novels that you have read in your high school course.

26. Select some good painting containing figures. Try to determine the character of the persons; then write a description of the picture.

27. Write a description of one or more of the following :

- (a) A skating scene.
- (b) The old garret; on a rainy day, on a clear day.
- (c) An historical landmark.
- (d) A newsboy.
- (e) Your favorite nook.
- (f) The homeliest man you ever saw. !
- (g) A deserted street.
- (h) Your neighbor's garden.
- (i) The antique furniture shop.
- (j) Your favorite house or street.
- (k) A queer vehicle.
- (l) A person with most pleasing manners and voice.
- (m) A gentleman of the old school.
- (n) A quaint old lady.
- (o) Your favorite picture.

28. Describe the scene of which you listed details in Exercise 32, exercise 3 (p. 153).

29. Write a description of the glimpses you get from the window of a moving train.

30. Describe one of the following scenes, to show the character of the occupant or family. Let the reader draw the characteristics from the details given.

- (a) A boy's den.
- (b) A library.
- (c) The hatrack.
- (d) Surroundings of a house.
- (e) Parlor furnishings in some house with which you are familiar.
- (f) A workshop.

31. (a) Find two or more descriptions of voices.

(b) Write a description of the voices of two people whom you know well.

32. Do you recognize one of your friends by his walk, or step? Describe the walk, or the sound of the step.

33. Write a description contrasting the scene pictured on the page facing page 145 with the scene as you imagine it would look after a battle.

34. Study the faces pictured by Reynolds on page 81; then write a description showing character.

35. Describe the scenes portrayed in the pictures :

- (a) "The Boyhood of Sir Walter Raleigh" facing page 48.
- (b) The battlefront scene facing page 145.
- (c) "Court of a Dutch House" facing page 128.

36. In a letter home descriptive of some trip you have taken, contrast two places you have visited or contrast some one place with your home town.

37. Describe a particular activity or scene resulting from military preparation, which has come under your immediate observation.

38. Write a description for your school paper of the following :

- (a) A recent benefit performance at your high school.
- (b) Your impressions of a recent speaker at high school.
- (c) A play produced for class work or in public.

39. Study the picture on the opposite page. Write a description of the figure portrayed bringing out its characteristics.

Oral Practice

40. (a) Describe orally in detail the picture which the following might suggest to you :

- (1) . . . the whining school-boy with his satchel
And shining morning face.
- (2) This castle had a pleasant seat; the air
Nimble and sweetly recommends itself
Unto our gentler senses . . .

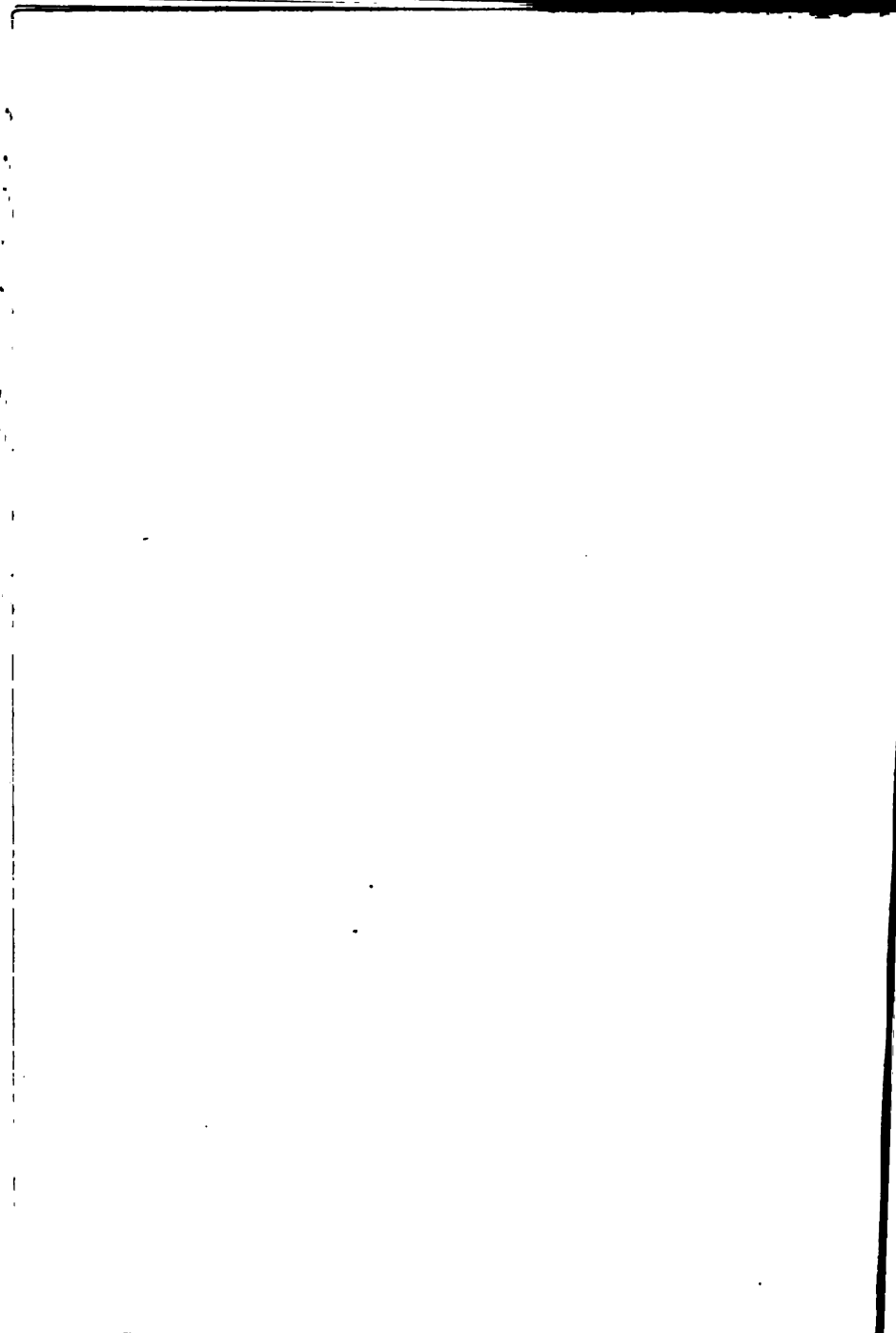
(b) Does your description convey a more vivid image than the above?

What kind of description is each of the quotations?



THE SONG OF THE LARK

E. Bredon



41. Visit some industrial plant in your vicinity. Tell the class what your impressions of the place are.

42. Describe the images which the following suggest to you :

- | | |
|--------------------------------|-------------------------------------|
| (a) The fluttering of canvas. | (h) Spicy fragrance of the firs. |
| (b) Sharp-smelling wood smoke. | (i) "Joyful chant of morning song." |
| (c) Salt sea air. | (j) The city's roar. |
| (d) The sundial. | (k) Bright crimson of autumn. |
| (e) Shallow puddles. | (l) Holly and mistletoe. |
| (f) Shimmering water. | |
| (g) Chinked with moss. | |

43. Describe briefly :

- (a) The sound of an approaching automobile.
- (b) The sound of distant surf.
- (c) The sound of a brook running over pebbles.
- (d) The sound of the wind among different kinds of trees, in June, in October.
- (e) The sound of marching feet.
- (f) The hum of motors.

44. Be prepared to give an oral description of the general scene suggested by one of the following :

- (a) One dismal night I was alone in a farmhouse.
- (b) "Only an idle little stream."
- (c) "Tis all I'm wishing — old-fashioned fishing."
- (d) "The great snow never ceased a moment for three days and nights."
- (e) The voice of breakers.
- (f) Under dripping trees and a leaden sky.
- (g) Warm sea-scented beach.
- (h) The soft green of tiny leaves.
- (i) A street, moving with throngs of people.
- (j) Long line of khaki clad.
- (k) The blazing hearth.
- (l) "We paused beside the pools that lie
Under the forest bough."
- (m) . . . "When May follows
And the white throat builds, and all the swallows."
- (n) The strains of the Star Spangled Banner.

CHAPTER VII

EXPOSITION

103. Exposition: Definition and Field. Exposition is that form of discourse which aims to make an idea clear to the understanding, and is, without doubt, the most widely used of all the forms of discourse. Textbooks, sermons, essays, and editorials, all make use of this form of discourse; answers to the questions *how* and *why* are expository; explanations, interpretations, definitions make ideas clear and hence are forms of exposition. People of all walks in life must use it in great questions and in the little everyday affairs. Therefore, it behooves everybody to understand how to use exposition most effectively, how to save time and effort through directness and clearness.

104. Exposition and Description. Description in its broadest sense includes exposition. When a description goes into minute detail, purposing, not to picture the object so that another imagines how it looks, but rather to make clear its parts and their relations so that the reader may *understand* its construction and use, the discourse is classified as exposition. It is evident that the distinction in this case is one of purpose only, the description aiming to picture, the exposition to explain. The expression,

The small dark red book with the limp leather covers and gilt-edged pages,

may be intended to present the appearance of the book so that an image may be formed, or it may be used restrictively to designate (to make clear) which book is under discussion. In the first case the expression is descriptive, in the second it is expository in aim.

Another distinction between exposition and description is that exposition deals in general with a class of objects, description with particular objects. A description would have to deal, for example, with a particular picture of Corot's, while an exposition on such a subject as "Corot's paintings" would be a *general* description including all the characteristics common to Corot's paintings as a class. Its purpose would be, not to make the reader *see*, but, rather, to make him *comprehend*. Thus exposition may be generalized description.

In the same way, also, exposition may be generalized narration. In generalized narration, events are set forth, not as they actually occurred in any particular case, but as they might have happened to any person under certain given conditions. Generalized narration is useful in explaining processes of manufacture, games, and the like.

To accomplish its purpose, exposition makes frequent use of narration, description, and argument, just as those forms of discourse employ exposition. Each, however, when thus instrumental in the development of some other form of discourse, maintains its own identity and classification.

Study the following from the standpoint of exposition and description, of exposition and narration :

If I thought to experiment and withhold my penny, I might escape the blind man for a while; I might elude him, for instance,

while the other members of the family and the guests in that old home of my childhood were gay and talkative at the supper table; or afterward, when laughter and song drowned the lesser sounds; or while I stood safe in the loved shelter of my father's arm, listening to conversations I enjoyed, even though I could not understand them; or while, in the more intimate evenings, he took his flute from its case, screwed its wonderful parts together, and, his fingers rising and falling with magic and precision on the joined wood and ivory, played 'Mary of Argyle' until I too heard the mavis singing. But later, later, when I lay alone in my bed in the nursery in the moonlight, or, if it were winter, in the waning firelight and the creeping shadows, then, then there came up the stairs and through the rooms the sound of the blind man's cane, tap-tap, tap-tapping. He had come for his penny. And the next time I saw him, with a chastened spirit and a sense of escape, I gave him two.

LAURA SPENCER PORTER: "Adventures in Indigence,"
The Atlantic Monthly.

That oak by Derby's is a grand object seen from any side. It stands like an athlete and defies the tempests in every direction. It has not a weak point. It is an agony of strength. Its branches look like stereotyped gray lightning on the sky. But I fear a price is set upon its sturdy trunk and roots, for ship timber, for knees to make stiff the sides of ships against the Atlantic billows. Like an athlete it shows its well-developed muscles.

THOREAU: *Journal.*

They were splendid savages, stark naked, lithe as panthers, the muscles rippling under their smooth dark skins; all their lives they had lived on nothing but animal food, milk, blood, and flesh, and they were fit for any fatigue or danger. Their faces were proud, cruel, fearless; as they ran they moved with long springy strides. Their headdresses were fantastic; they carried ox-hide shields, painted with strange devices; and each bore in his right hand the formidable war spear, used both for stabbing and for throwing at close quarters. The narrow spear heads of soft iron were burnished till they shone like silver; they were four feet long, and the point and edges were razor sharp. The wooden haft appeared for but a few inches; the long butt was also of iron, ending in a spike, so that the spear looked almost solid metal. Yet

each sinewy warrior carried his heavy weapon as if it were a toy; twirling it till it glinted in the sunrays. Herds of game, red hartebeests, and striped zebra and wild swine, fled right and left before the advance of the line.

ROOSEVELT: *African Game Trails.*

105. Clearness in Exposition. Since the office of exposition is to make clear, it is evident that the principles governing clearness must be rigidly observed. The first step in securing clearness is for the writer himself to have a perfect understanding of the subject he is to explain. If his ideas are confused and in disorder, it is evident that he can give his reader only confused ideas and his explanation will be ineffectual. Often we think we understand until we endeavor to make clear our ideas to another; then we find that our understanding fails in certain essential particulars, or that our ideas are in such a disorganized state that it is impossible to present them in any intelligible order. In the recitations made in your classes, observe expositions which fail in their purpose because pupils have not made a careful study of a subject before attempting to explain it to another.

106. Selection of Details: Unity. The second step in making a thing clear to another is to select with care the facts to be presented. The principle of unity demands that details not directly to the point shall be excluded, since they in no way aid clearness. Rather, they confuse the reader, diverting his mind from the line of thought necessary to understanding. Unity demands also that all essentials be set forth. The selection of details will depend somewhat on the person for whom the explanation is given, whether it is a child to whom only the simplest de-

tails or processes would be intelligible, or a grown person — one who has no knowledge of the subject or one who already has some understanding of it.

107. Arrangement of Details: Coherence. Not only must the writer, in making clear his subject, select the details carefully, but he must also arrange them so that the thought may be most easily comprehended. Coherence demands that the details be so arranged that the mind may pass easily from one point to the next and grasp the relation between them. The subject itself will usually suggest a well-defined arrangement. Follow the order of time and place whenever it is possible. Bring together into groups those topics which are closely related and present them in the most logical order. Finally, arrange the groups so that they too are closely related, forming a series of steps, and so that there is the proper emphasis on the most important points.

108. Outline in Exposition. An outline in exposition is an important factor because it presents the details and their arrangement in such a form that one can see clearly whether the points have been chosen wisely and arranged logically and coherently. (See Book One, § 82.) Moreover, the outline will show whether or not your knowledge of the subject is complete. In making an outline, remember that every exposition must have an introduction, a body, and a conclusion. The introduction, in general, contains a statement of the nature of the subject or gives a definition of the subject. The body presents the facts and details necessary to the exposition, and constitutes by far the greater part of the exposition. The conclusion forcefully summarizes the matter presented in the body and contains the con-

cluding statement toward which all the points in the explanation have been leading, and it also makes such application as the author desires.

In writing an exposition, after you have added to your information by reading and have taken notes of important points, you should proceed with your outline. In so doing, first jot down all the topics which you think should go into your exposition. Add to these after consulting your notes and references. Next, from these select the main topics and arrange them in some logical order, which will be suggested to you by the nature of the subject and the consequent nature of your material. These main topics will mark the natural divisions of the exposition.

After you have arranged the order of the main topics, the next step is to group under each the details constituting the sub-topics, being careful that all points are closely related to the topic under which they are placed, and that the subjects within each group are arranged in the order most easily followed. Test each topic, in other words, for unity and coherence.

Study the two outlines given below. Do they seem to you to cover the subject to be explained? Are the divisions natural and helpful? Can you in any way improve the selection or arrangement of details?

LUMBERING IN NEW HAMPSHIRE

I. INTRODUCTION.

A. Lumbering season.

B. The party.

1. Number.

2. Its main divisions.

3. Characteristics of the lumbermen.

II. BODY.

- A. The men's home.
- B. The marking and felling of the trees.
- C. Method of transporting the logs down the mountain to the river.
- D. The guarding of the logs.
- E. The men who travel with the logs.
 - 1. Their dangers and precautions.
 - 2. Their manner of life.
 - 3. Their fears of log jams.

III. CONCLUSION.

- A. The arrival of the logs at the mill.
 - 1. Location of the mill.
- B. The various ways in which the lumber is used.

THE LIFE-SAVING SERVICE OF THE UNITED STATES**I. INTRODUCTION.**

- A. Definition of the Life-saving Service.
- B. Extent of coast included under the system.
- C. Location of the stations.
- D. Control of the system.

II. BODY.

- A. The keeper.
 - 1. Qualifications.
 - 2. Duties.
 - 3. Powers.
- B. The life-saving crew.
 - 1. Their duties when on watch.
 - 2. Mode of service at wrecks.
 - (a) The signal of the discovery of a wreck.
 - (b) Rescue by the lifeboat.
 - (c) Rescue by the wreck-gun.
 - 3. The drill.
 - (a) When held.
 - (b) Of what it consists.

III. CONCLUSION.

- A. The benefits to life and property derived from this service.
- B. The cost to the government.

EXERCISE 35

1. Read the following exposition, and write an outline for it. Show that it has unity and coherence. Point out the transition words which are of assistance in maintaining coherence, in that they help to lead from one point or topic to another, and to keep the arrangement clear.

There are many words in circulation among us which we understand fairly well, which we use ourselves, and which we should, however, find it difficult to define. I think that *Americanism* is one of these words; and I think also it is well for us to inquire into the exact meaning of this word, which is often most carelessly employed. More than once of late we have heard a public man praised for his "aggressive Americanism," and occasionally we have seen a man of letters denounced for his "lack of Americanism." Now what does the word really mean when it is thus used?

It means, first of all, a love for this country of ours, an appreciation of the institutions of this nation, a pride in the history of this people to which we belong. And to this extent *Americanism* is simply another word for *patriotism*. But it means, also, I think, more than this: it means a frank acceptance of the principles which underlie our government here in the United States. It means, therefore, a faith in our fellowman, a belief in liberty and in equality. It implies, further, so it seems to me, a confidence in the future of this country, a confidence in its destiny, a buoyant hopefulness that the right will surely prevail.

In so far as *Americanism* is merely *patriotism*, it is a very good thing. The man who does not think his own country the finest in the world is either a pretty poor sort of man or else he has a pretty poor sort of country. If any people have not patriotism enough to make them willing to die that the nation may live, then that people will soon be pushed aside in the struggle of life, and that nation will be trampled upon and crushed; probably it will be conquered and absorbed by some race of a stronger fiber and of a sterner stock. Perhaps it is difficult to declare precisely which is the more pernicious citizen of a republic when there is danger of war with another nation — the man who wants to fight, right or wrong, or the man who does not want to fight, right or wrong; the hot-headed fellow who would plunge the country into a deadly

struggle without first exhausting every possible chance to obtain an honorable peace, or the cold-blooded person who would willingly give up anything and everything, including honor itself, sooner than risk the loss of money which every war surely entails. "My country right or wrong" is a good motto only when we add to it, "and if she is in the wrong, I'll help to put her in the right." To shrink absolutely from a fight where honor is really at stake, this is the act of a coward. To rush violently into a quarrel when war can be avoided without sacrifice of things dearer than life, this is the act of a fool.

True patriotism is quiet, simple, dignified; it is not blatant, verbose, vociferous. The noisy shriekers who go about with a chip on their shoulders and cry aloud for war upon the slightest provocation belong to the class contemptuously known as "Jingoes." They may be patriotic, — and as a fact they often are, — but their patriotism is too frothy, too hysteric, too unintelligent, to inspire confidence. True patriotism is not swift to resent an insult; on the contrary, it is slow to take an offense, slow to believe that an insult could have been intended. True patriotism, believing fully in the honesty of its own acts, assumes also that others are acting with the same honesty. True patriotism, having a solid pride in the power and resources of our country, doubts always the likelihood of any other nation being willing carelessly to arouse our enmity.

In so far, therefore, as Americanism is merely patriotism it is a very good thing, as I have tried to point out. But Americanism is something more than patriotism. It calls not only for love of our common country, but also for respect for our fellow-man. It implies an actual acceptance of equality as a fact. It means a willingness always to act on the theory, not that "I'm as good as the other man," but that "the other man is as good as I am." It means leveling up rather than leveling down. It means a regard for law, and a desire to gain our wishes and to advance our ideas always decently and in order, and with deference to the wishes and ideas of others. It leads a man always to acknowledge the good faith of those with whom he is contending, whether the contest is one of sport or of politics. It prevents a man from declaring, or even from thinking, that all the right is on his side, and that all honest people in the country are necessarily of his opinion.

And, further, it seems to me true Americanism has faith and

hope. It believes the world is getting better, if not year by year, at least century by century; and it believes also that in this steady improvement of the condition of mankind these United States are destined to do their full share. . . . However dark the outlook for any given cause may be at any moment, the man imbued with the true spirit of Americanism never abandons hope and never relaxes effort; he feels sure that everything comes to him who waits. He knows that all reforms are inevitable in the long run; and that if they do not finally establish themselves it is because they are not really reforms. . . .

And a knowledge of the history of the American people will supply ample reason for this faith in the future. . . .

True Americanism is sturdy but honest. . . . It is neither vainglorious nor boastful. It knows that the world was not created in 1492, and that July 4, 1776, is not the most important date in the whole history of mankind. It does not overestimate the contribution which America has made to the rest of the world, nor does it underestimate this contribution. True Americanism, as I have said, has a pride in the past of this great country of ours, and a faith in the future; but none the less it is not so foolish as to think that all is perfection on this side of the Atlantic, and that all is imperfection on the other side.

It knows that some things are better here than anywhere else in the world, that some things are not better, and that some things are not so good in America as they are in Europe. For example, probably the institutions of the nation fit the needs of the population with less friction here in the United States than in any other country in the world. But probably, also, there is no other one of the great nations of the world in which the government of the large cities is so wasteful and so negligent.

True Americanism recognizes the fact that America is the heir of the ages, and that it is for us to profit as best we can by the experience of Europe, not copying servilely what has been successful in the old world, but modifying what we borrow in accord with our own needs and our own conditions. It knows, and it has no hesitation in declaring, that we must always be the judges ourselves as to whether or not we shall follow the example of Europe. Many times we have refused to walk in the path of European precedent, preferring very properly to blaze out a track for ourselves. More often than not this independence was wise, but now and again it was unwise.

Finally, a more quality of true Americanism must be pointed out. It is not sectional. It does not dislike an idea, a man, or a political party because that idea, that man, or that party comes from a certain part of the country. It permits a man to have a healthy pride in being a son of Virginia, a citizen of New York, a native of Massachusetts, but only on condition that he has a pride still stronger that he is an American, a citizen of the United States. True Americanism is never sectional. It knows no North and no South, no East and no West. And as it has no sectional likes and dislikes, so it has no international likes and dislikes. It never puts itself in the attitude of the Englishman who said, "I've no prejudices, thank Heaven, but I do hate a Frenchman!" It frowns upon all appeals to the former allegiance of naturalized citizens of this country; and it thinks that it ought to be enough for any man to be an American without the aid of the hyphen which makes him a British-American, an Irish-American, or a German-American.

True Americanism, to conclude, feels that a land which bred Washington and Franklin in the last century, and Emerson and Lincoln in this century, and which opens its schools wide to give every boy a chance to model himself on these great men, is a land deserving of Lowell's praise as "a good country to live in, a good country to live for, and a good country to die for."

BRANDER MATTHEWS: *Essays on English*.

2. What words in the above extract are not altogether familiar to you? Look them up in the dictionary and be prepared to explain them to the class, fully and clearly.

3. Select and arrange the material necessary for an explanation of two or more of the following:

(a) Some instrument, implement, or piece of mechanism with which you are familiar.

(b) The duties of a governor.

(c) How streets are paved.

(d) How the city gets its water supply.

(e) Church fairs.

(f) Tournaments (Scott's *Ivanhoe*, Tennyson's *Idylls of the King*).

(g) Runmage sales.

(h) Pageants.

4. Bring to class from your reading two examples of introduction in exposition and two of conclusion. Point out the special features in each.

5. Explain one of the following, first making an outline :

- (a) How firemen proceed to put out a fire.
- (b) How to build a fire.
- (c) How to make a camp.
- (d) How to run a furnace, or take care of an icebox, or raise certain kinds of vegetables or flowers.

6. What is the purpose of the author in each paragraph of the selection given in exercise 1 (p. 183)?

7. What does the author seek to make clear in each of the following selections?

Does he succeed in making you understand each point?

(a) Long ago Milton said that he who would be a great poet must make his own life a true poem. Lee had certainly no care for being a great poet, but if ever man made his own life a true poem, it was he. Grant's career has the vigor, the abruptness, the patness, the roughness, of a terse military dispatch. It fits its place and fills it, and all is said. Lee's has the breadth, the dignity, the majesty, the round and full completeness of a Miltonic epic, none the less inspiring because its end is tragic. It was indeed a life lived in the grand style. Only, in these days so few people care for poetry.

GAMALIEL BRADFORD, Jr. : "Lee in Battle," *The Atlantic Monthly*.

(b) At the present time all civilized countries are becoming keenly aware of the value of their embodied artistic possessions. This is shown in the most decisive manner possible by the enormous prices placed upon them. Their pecuniary value enables even the stupidest and most unimaginative to realize the crime that is committed when they are ruthlessly and wantonly destroyed. Nor is it only the products of ancient art which have to-day become so peculiarly valuable. The products of modern science are only less valuable. So highly complex and elaborate is the mechanism now required to insure progress in some of the sciences that enormous sums of money, the most delicate skill, long periods

of time, are necessary to produce it. Galileo could replace his telescope with but little trouble; the destruction of a single modern observatory would be almost a calamity to the human race.

Such considerations as these are, indeed, at last recognized in all civilized countries. The engines of destruction now placed at the service of war are vastly more potent than any used in the wars of the past. On the other hand, the value of the products they can destroy is raised in a correspondingly high degree. But a third factor is now intervening. And if the museums of Paris, or the laboratories of Berlin, were threatened by a hostile army it would certainly be felt that an international power, if such existed, should be empowered to intervene, at whatever cost to national susceptibilities, in order to keep the peace. . . . A nation's art products and its scientific activities are not mere national property: they are international possessions, for the joy and service of the whole world. The nations hold them in trust for humanity. The international force which will inspire respect for that truth it is our business to create.

HAVELOCK ELLIS: *The War Against War.*

(c) Such questions invade the soul. In their wake follow a thousand others: What new motive has come into our patriotism, causing our youth to spring forward with a cry of gladness to face the utmost of sacrifice? Why are even the untaught multitudes accepting limitations in food, in fuel, in their narrow pleasures, without the mutterings and murmurings which the proletariat have always considered their privilege? Why are capital and labor alike showing such unexpected docility toward the government? Why are constitutional problems, like the extension of the franchise to women and the prohibition of intoxicating liquors, making strides which even the wildest fanatic would not have predicted ten years ago? Scarcely a phase or ramification of personal, social, or industrial life but demands a new reading; the most mundane things are capable of bearing a spiritual connotation; every disparded and refracted ray of knowledge is ready to reblend into the pure white light of wisdom.

JOSEPH H. ODELL: "Peter sat by the Fire Warming Himself,"
The Atlantic Monthly.

8. Bring to class an example of generalized description and one of generalized narration.

Oral Practice

9. Prepare to give a brief oral explanation of one of the following :

- (a) Irrigation.
- (b) Why water pipes burst in cold weather.
- (c) How tides are caused.
- (d) The use of *shall* and *will*.
- (e) How to read a book with profit.
- (f) The best way to prepare a lesson.

10. You are helping a friend to decide upon some employment. Explain the duties, remuneration, advantages, and disadvantages of an occupation of your selection. Prepare a careful outline and give the talk to your classmates.

11. Select from a current magazine an explanatory article that has interested you and outline it. Read the article to your classmates who will then criticize your outline.

109. **Exposition by Definition.** One of the processes of exposition is definition. The meaning of a term may be made clear by defining it, either roughly by giving synonyms, or more exactly by assigning it to its class and differentiating it from all other members of that class. The latter method gives a complete, exact definition, such as is found in textbooks in mathematics, science, and grammar. For example, the definition,

A square is a figure having four equal sides and four right angles,

is an exact definition. It first assigns the term *square* to the class *figures* to which it belongs, and then gives those characteristics which differentiate the square from other figures.

The class should be as small as possible in order to restrict the classification.

In logical definitions especially, you should take your audience into consideration and take pains to simplify matters from their point of view. Give sufficient explanation and illustration so that understanding is easy. For instance, Samuel Johnson's definition of network,

Anything reticulated or decussated, with interstices at equal distances between the intersections,

is not much of an explanation to the average reader.

Approximate or imperfect definitions, however, are in ordinary exposition more useful and are sufficient to make clear the idea to be explained. A loose classification is often more effective and intelligible than the more exact and scientific classification. Often the assignment to a class is entirely omitted, and the definition merely states or denies or suggests characteristic properties. These may not be given in sufficient numbers to permit of unmistakable identification; they will serve, however, to make clear the idea in the writer's mind. Note in the following definition the affirmation and denial of properties or characteristics.

They are not loyal: they are only servile; not dutiful, only sheepish; not public spirited, only patriotic; not courageous, only quarrelsome; not determined, only obstinate; not masterful, only domineering; not self-controlled, only obtuse; not self-respecting, only vain; not kind, only sentimental; not social, only gregarious; not considerate, only polite; not intelligent, only opinionated; not progressive, only factious; not imaginative, only superstitious; not just, only vindictive; not generous, only propitiatory; not disciplined, only cowed; and not truthful at all.

GEORGE BERNARD SHAW: *Man and Superman*.¹

¹ Copyright by Brentano.

Strategy is the art of choosing the battlefield; tactics, the science of winning the battle. Strategy is half politics; for the right field of battle is that on which victory will give the highest proportion of political results to the expenditure of effort and of life, and the choice of the battlefield cannot be right unless there is a clear perception of the political ends of the war. And, therefore, because there is so much politics in strategy (using the term in its widest sense), the best strategists have commonly been, not men who were nothing but soldiers, but men of imagination with a taste for soldiering. Cæsar, Alexander, and Marlborough were all men of this type.

Tactics, on the other hand, is half business. If two armies are fighting in exactly the same way and by exactly the same rules, the conflict is likely to be bloody and the results indecisive. The successful tactics, therefore, are usually those which break with old rules; and the same qualities which make a man a good engineer and a skillful inventor, or even a successful man of business, would probably make him a good tactician. In strategy and tactics alike, convention and dogma are the enemies of success.

H. SIDEBOTHAM: "British Tactics in the War,"
The Atlantic Monthly.

See also the definition of Americanism (p. 183), and Newman's definition of a gentleman quoted in *High School English, Book One*, pages 157-158. How does each author proceed to define his term?

110. Comparison in Definition. Definition may be made easier and more effective by using comparisons and contrasts. These are suggested or stated, affirmed or denied, just as you have seen that qualities may be. By comparing or contrasting that which is to be explained with something already understood, the writer is enabled to make a direct appeal to the understanding through the imagination, thus saving time and effort and adding interest.

Note the use of comparison in the following:

Obviously, good English is exact English. Our words should fit our thoughts like a glove, and be neither too wide nor too tight.

If too wide, they will include much vacuity beside the intended matter. If too tight, they will check the strong grasp. Of the two dangers, looseness is by far the greater. There are people who say what they mean with such a naked precision that nobody not familiar with the subject can quickly catch the sense.

GEORGE HERBERT PALMER: *Self-Cultivation in English*.

For indeed the fact is, that there are idle poor and idle rich; and there are busy poor and busy rich. Many a beggar is as lazy as if he had ten thousand a year; and many a man of large fortune is busier than his errand-boy, and never would think of stopping in the street to play marbles. So that in a large view, the distinction between workers and idlers, as between knaves and honest men, runs through the very heart and innermost economies of men of all rank and in all positions. There is a working class — strong and happy — among both rich and poor; there is an idle class — weak, wicked, and miserable — among both rich and poor. And the worst of the misunderstandings arising between the two orders come of the unlucky fact that the wise of one class habitually contemplate the foolish of the other. If the busy rich people watched and rebuked the idle rich people, all would be right; and if the busy poor watched and rebuked the idle poor people, all would be right. But each class has a tendency to look for the faults of the other. A hard-working man of property is particularly offended by an idle beggar; and an orderly, but poor, workman is naturally intolerant of the licentious luxury of the rich. And what is severe judgment in the minds of the just men of either class, becomes fierce enmity in the unjust — but among the unjust *only*. None but the dissolute among the poor look upon the rich as their natural enemies, or desire to pillage their houses and divide their property. None but the dissolute among the rich speak in opprobrious terms of the vices and follies of the poor.

JOHN RUSKIN: *Crown of Wild Olive*.

Definition is often accomplished by repeating the process; that is, by multiplying synonyms or terms closely related, by giving a number of imperfect definitions, or by repeated comparisons or contrasts as in the selection quoted above from Ruskin.

Imperfect definition plays a larger part in exposition than exact definition. Its aim, of course, is the perfect definition, but it is only an approximation.

III. **Analysis.** Definition, as a process of exposition, takes up as an entirety that which is to be explained. There is another process of exposition, analysis, which views the subject in its component parts. When a subject is vast and complex, division is helpful and essential. For example, if we are discussing literature, we may divide our subject according to form into the broad divisions of prose and poetry. The subject may be again divided by making subdivisions of each of these. Basing the classification upon the author's purpose, poetry falls into the classes, narrative, lyric, and dramatic, depending upon whether the author's purpose was to write of the deeds of others, of his own thoughts or feelings instead of actions, or of deeds for the purpose of having them acted. Similarly, prose may be divided into the classes, history, fiction, the essay, and the oration, depending again upon the author's purpose, whether he tells of the actual deeds of other men, of imaginary deeds, of his own opinions and judgments, and whether these are to be read or spoken.

Analysis must be complete and exact, and according to some fixed principle. If it is not in accordance with some fixed principle, there will be cross-divisions, which, instead of helping to make clear the subject, will only serve to complicate it. To illustrate, college students may be divided according to their development into freshmen, sophomores, juniors, and seniors; or according to their social life, as fraternity and non-fraternity men; or according to their courses, as classical, scientific, and engineering students. It is

obvious that such a classification as juniors, seniors, fraternity men, and engineers would not be a logical classification, for the groups are interrelated and one man might come in three classes. Completeness in analysis demands that all the objects belonging in the class be included; exactness demands that no object be included in more than one division and that all divisions be made according to the same principle.

Just as in ordinary exposition we found partial definition of frequent use, so in the case of analysis or division of the subject, minor divisions may be disregarded when the exposition does not aim for scientific completeness. The classification, though incomplete, is accurate and is helpful in making clear the subject.

Note the division in the following and the use of definition to help make the idea clear:

To a European politician, by which I mean one who knows politics but does not know America, the aims of party organization, be it local or general, seem to be four in number —

Union — to keep the party together and to prevent it from wasting its strength by dissensions and schisms.

Recruiting — to bring in new voters, *e.g.*, immigrants when they obtain citizenship, young men as they reach the age of suffrage, new comers, or residents hitherto indifferent or hostile.

Enthusiasm — to excite the voters by the sympathy of numbers, and the sense of a common purpose, rousing them by speeches or literature.

Instruction — to give the voters some knowledge of the political issues they have to decide, to inform them of the virtues of their leaders, and the crimes of their opponents.

BRYCE: *The American Commonwealth*.

There are, however, two general classes of competency which I wish to discuss to-day, and which are generated in the schools.

These are, *Competency to Serve*, and *Competency to Appreciate and Enjoy*.

By competency to serve is meant that ability to perform one's due proportion of the world's work which brings to society a common benefit, which makes of this world a continually better home for the race; and which tends to fit the race for that immortal life in which it puts its trust.

By competency to appreciate and enjoy is meant that ability to understand, to appreciate, and to assimilate those great personal achievements, of the past and present in the fields of the true, the beautiful, and the good, which brings into our lives a kind of peace, and joy, and gratitude which can be found in no other way.

JOHNSON: *Two Kinds of Education for Engineers.*

EXERCISE 36

1. Write exact definitions of the following, first placing each in the class to which it belongs, then adding its differentiating characteristics:

- | | |
|----------------------------------|----------------------|
| (a) Hypnotism. | (h) A foreigner. |
| (b) Elegy. | (i) Barn. |
| (c) Epic. | (j) Camera. |
| (d) A progressive (in politics). | (k) Fiction. |
| (e) An insurgent. | (l) Irrigation. |
| (f) Premium. | (m) Dividend. |
| (g) Pessimist. | (n) Patent medicine. |

2. In the following, point out the defect in the definition. Supply the class if it is omitted and add the essential differentiating characteristics.

- (a) An aeroplane is a machine propelled by a gasoline motor.
- (b) A ballad is a narrative poem.
- (c) A college is an institution for the education of young men and women.
- (d) "A friend is a person with whom I may be sincere."

EMERSON.

- (e) A lawn mower is an implement for cutting grass.

(f) Athletics are activities.

3. Supply the class for each of the following :

(a) Hammer.

(e) Witticism.

(b) Book.

(f) A classic.

(c) Watch.

(g) Sundial.

(d) Lamp.

(h) Manual training.

4. Bring to class three examples of exact definitions and two of partial definitions.

5. Bring to class five examples of classification or analysis of a subject selected from your textbooks.

6. What divisions of the subject occur to you in the case of each of the following? Write an outline of each.

(a) Methods of transportation in our city.

(b) Our industries.

(c) Athletics in our school.

(d) Labor-saving devices in use in our locality.

(e) Public playgrounds in our city.

(f) Duties of policemen in our city.

(g) The city water supply.

(h) A soldier's equipment.

(i) Furnishing a house.

112. Methods of Exposition. One method of exposition you have already studied in connection with the process of definition, that is, comparison or contrast. There are other methods of developing an idea to make it clear. They are: repetition of the idea in other words; the citation of examples and specific instances, cause and effect, particulars and details. These are, in fact, the methods of paragraph development which are explained in §§ 45-50 (pp. 72-85).

113. Interpretation. One function of exposition is the interpretation of life in its varying forms, the drawing of inferences about the inner meanings of

forms and appearances. The writer gives his personal view of the subject presented. He deduces the significance or trend of public affairs, as in an editorial; he writes a criticism of books, discussing and commenting on their moral and artistic qualities, their sentiments and their purposes (see p. 274); he estimates the value of other branches of art, as painting, sculpture, architecture, music; he interprets texts and character; and he discusses in a convincing and stimulating manner abstract ideas such as friendship, compensation, self-reliance. He must first do a good deal of thinking and feeling, and then be able to present his views in an interesting, individual manner.

Sometimes the interpreter, instead of drawing inferences, merely sets forth his facts in such a way that the inference is unmistakable. This form of exposition is for the most part generalized description and narration dealing with a general class to which the person or thing belongs, and is often hardly distinguishable from simple description and narration.

114. Exposition in the Business Talk. Good business has for its basis service rendered and a resultant benefit to all concerned. The speech presenting a business proposition should, therefore, embody this fundamental idea, and should make it clear. The first appeal in a business exposition is to the interest of the buyer. This should not be done by means of questionable statements or by cheap advertising; it should be done in a dignified, sincere statement which connects the business in hand with the hearer's own experience or interests. The introduction should be brief and should be followed by the details to be presented; the general description, the terms, and the

advantages set forth in the clear definite manner that exposition demands. It should be borne in mind that the salesman seeks to win satisfied customers rather than simply to make sales. To this end the proposition must be set forth clearly and honestly.

115. Editorials. Editorial paragraphs deal with news items, but not with news as such. They are rather comments on topics of the day and on current issues, and aim to influence public opinion. Usually the editorial is expository in form, though frequently when the writer's purpose is to persuade, it is argumentative. Note the following editorials. What is the news item which suggested each editorial? What is the writer's purpose?

Many women think it the best proof of their morale to release men for the front. It has not yet occurred to a sufficient number of women that equally important is the releasing of nurses who can save men at the front. For this reason the government is calling for twenty-five thousand women between nineteen and thirty-five to join the United States Student Nurse Reserve. Those who enlist will hold themselves in readiness until April 1, 1919, for assignment to either a civilian training school or the Army Nursing School. The term varies from two to three years, but the student nurse is not only learning, she is being useful from the outset. The best trained and the most responsible young women are needed. The Women's Committee of the Council of National Defense has established recruiting stations for the campaign which begins July 29th. Surely there will be enough women who can see the merit of service unattended by publicity to fill the training schools.

EDITORIAL: *The New Republic.*

If the concrete ship will stand the stresses of the open sea, as a great many technical experts assure us it will, the Germans may well admit the final failure of their attempt to cut communications between America and European Allies. There is no definable limit upon the amount of concrete shipping that could be launched in a year, once the enterprise is in full swing. The raw material

is available in unlimited quantities in easy reach of every port, and the labor that is required in preparing it is chiefly common labor, requiring little special training. Much steel for reinforcing will be needed, but as compared with steel shipbuilding, the demands of the concrete ship are small. And the final operation of "pouring" a ship is said to proceed with incredible rapidity. The ship when launched, so it is reported, appears perfectly serviceable. It is heavy, and will require more engine power for a given cargo capacity than ships of either steel or wood. It will be more expensive to operate, but so much cheaper to build that many believe that a great commercial future is assured for it after the world's shipping has returned to a normal basis. This, however, is a detail of no present importance. Nobody cares how much it costs to build or operate the ships, provided that they float. This cannot be known for certain until the ship recently launched on the Pacific Coast has been fully tried out.

EDITORIAL: *The New Republic.*

Some things we do remarkably well in America, and one of these is raising war loans by popular subscription. Before the outbreak of the European war, the writers on public finance were agreed that public loans could not be so easily and cheaply raised by a direct appeal to the people as by resort to established financial institutions as intermediaries. Our experience with the first two Liberty Loans has proved that this doctrine does not hold in time of national crisis, when the whole people, practically, is eager to make sacrifices for the nation. We have raised more money and at lower rates than we could have raised in an equal time if we had relied chiefly upon the paid services of underwriting syndicates. Our government has had the sagacity to devise and perfect a vast volunteer organization for loan flotation. It has omnipresent agents of all economic classes, from the greatest financiers to boy scouts, and only an extremely alert loan slacker can hope to escape their pressure, which in some communities is so vigorous as almost to attain to the democratic ideal of conscription of wealth. It is to be doubted that even in Germany, the supposed habitat of governmental efficiency, comparable results are achieved. In Germany everybody who is likely to sell anything to the government subscribes heavily to the loans, either voluntarily or under compulsion. We are not relying upon this essentially profiteering principle at all, but are making our appeal directly to patriotism.

And it is already clear that the flow of subscriptions will be sufficiently abundant to meet every expenditure the government can contract in carrying out its war policies.

EDITORIAL: *The New Republic*.

Your attention often will be called to local affairs, to state or national affairs, about which you will form an opinion. It is well to prepare to express this opinion and to explain your interpretation of affairs to some purpose.

EXERCISE 37

1. (a) Write for your school paper an account of some matter of general interest.

(b) Write an editorial based on your news item.

(c) What method of exposition did you use?

2. Make a list of the subjects treated editorially in two issues of your daily paper or in a current magazine. Select one of special interest to you; read to the class the news item which called forth the editorial, and the editorial. Prepare an editorial paragraph of your own on the same subject.

3. Find in a daily paper a news item of general interest and write an editorial on it. Comment on the item, then deduce its significance.

4. Write an exposition of one of the subjects which you outlined in Exercise 36, exercise 6 (p. 196).

5. Explain to a younger person the meaning of one or more of the following terms, being careful to use only such points as will be intelligible and interesting to him:

(a) A trust.

(b) Biplane.

(c) Reciprocity.

(d) Milky way.

(e) Telephone.

(f) Treaty.

(g) Road making.

(h) Harvester.

(i) Submarine.

(j) Incubator.

(k) Cold frame.

(l) Silo.

- | | |
|--------------------------------|----------------------|
| (m) Political national conven- | (p) Fireless cooker. |
| tions. | (q) Vacuum cleaner. |
| (n) The moon's phases. | (r) Compressed air. |
| (o) Cofferdam. | (s) Microscope. |

6. Write a generalized description of one of the following :

- The country store.
- The parlor of a country hotel or farmhouse.
- The scenery typical of some section of the country.
- The city street (at some definite time).
- School assembly.
- The street car during rush hours.
- City back yards.
- A soldiers' camp.

7. Write a generalized narrative giving the typical happenings associated with one or more of the following :

- Getting ready for school.
- Christmas.
- Hunting for a lost article.
- Learning to play golf, to drive an automobile, to use roller skates, to dance, or to play a piano.
- Going on a picnic.
- Being late at church.
- Getting caught in a shower.

8. Point out in what respect your themes in exercise 5 and 6 differ from pure description and narration.

9. (a) Make a detailed outline for an expository essay defining one of the following subjects and write the essay. What method or methods of exposition have you used?

- Class loyalty.
- School spirit.
- Sport for sport's sake.
- Games of skill and games of chance.
- Genius and talent.

(b) After you have written your essay, sum up the substance in a concise, defining phrase.

(c) Discuss the subjects under (a) as to the methods of exposition which would seem to you most effective in each case.

10. Select from your textbooks or your reading an example of exposition in which the author has expressed or implied a division of the subject. Suggest other possible divisions of the subject.

11. Study the following. What is Newman's method of exposition? In what does the greatness of a "great author" consist?

He [the great author] is not one who merely has a *copia verborum*, whether in prose or verse, and can, as it were, turn on at his will any number of splendid phrases and swelling sentences; but he is one who has something to say and knows how to say it. I do not claim for him, as such, any great depth of thought, or breadth of view, or philosophy, or sagacity, or knowledge of human nature, or experience of human life, though these additional gifts he may have, and the more he has of them the greater he is; but I ascribe to him, as his characteristic gift, in a large sense the faculty of expression. . . .

He writes passionately, because he feels keenly; forcibly, because he conceives vividly; he sees too clearly to be vague; he is too serious to be otiose; he can analyze his subject, and therefore he is rich; he embraces it as a whole and in its parts, and therefore he is consistent; he has a firm hold of it, and therefore he is luminous. When his imagination wells up, it overflows in ornament; when his heart is touched, it thrills along his verse. He always has the right word for the right idea, and never a word too much. If he is brief it is because few words suffice; when he is lavish of them, still each word has its mark, and aids, not embarrasses, the vigorous march of his elocution. He expresses what all feel, but all cannot say; and his sayings pass into proverbs among his people and his phrases become household words and idioms of their daily speech, which is tessellated with the rich fragments of his language, as we see in foreign lands the marbles of Roman grandeur worked into the walls and pavements of modern palaces.

NEWMAN: *Lectures on University Subjects.*

12. Characterize one of the following in a way similar to Newman's characterization :

- (a) The great man (in public life).
- (b) The great teacher.
- (c) The great work.

13. Make a list of ten subjects connected with your school life, suitable for editorials. Choosing one of your own subjects or one of your classmates', write the editorial (1) for your school paper, (2) for your newspaper.

14. Write an explanation of some apparatus or machine with which you are familiar. Use outline drawings to help make clear your exposition.

15. Divide, in as many ways as possible, one or more of the following, preparatory to writing a theme on some phase of the subject selected :

- | | |
|----------------------------|--------------------------|
| (a) Vacations. | (i) Awarding prizes. |
| (b) Recreation. | (j) Afternoon teas. |
| (c) High school education. | (k) Writing themes. |
| (d) Magazine reading. | (l) Studying history. |
| (e) Engineering. | (m) Conversation. |
| (f) Good housekeeping. | (n) Losing one's temper. |
| (g) City newspapers. | (o) Feeding an army. |
| (h) Lectures. | (p) Patriotic services. |

16. Write a short explanation of one of these subjects, following a logical plan by giving: (1) a description of parts such as is necessary for clearness; (2) an explanation of the uses of these parts, or of the principle involved.

- (a) A typewriter.
- (b) Weather signals.
- (c) Some apparatus with which you are familiar in laboratory work, or in work outside of school.
- (d) How a boat goes through a lock.
- (e) Army transportation.
- (f) The principle of the telegraph.
- (g) How to play tennis and keep score.

17. By use of diagrams, and by comparison and contrast, explain the difference between

- (a) A maple tree and an elm.
- (b) A skiff and a canoe.
- (c) Cricket and baseball.
- (d) The open and mass formations in the game of football.
- (e) Two machines of the same kind but of different make.
- (f) Two machine guns of different make.

18. Write a letter to a member of your family explaining some work about the house or grounds that you wish him to do in your absence necessitated by a change in your plans.

19. Write an explanation of one of the following, using a good comparison or example or specific instance that helps to make clear the idea :

- (a) Making a speech.
- (b) Learning a trade.
- (c) The raising of wheat.
- (d) A system of ventilation.
- (e) Successful failures.
- (f) Courage and cowardice.
- (g) Traveling by motor.

20. By making use of particulars and details, write an explanation of one of the following :

- (a) Ranch life.
- (b) A pageant.
- (c) Our coast defense.
- (d) The Panama Canal.
- (e) How to iron a shirt waist (or set a table).

21. Discussing cause and effect, write an exposition on one of the following :

- (a) How ravines are formed.
- (b) Freshets.
- (c) The causes of the Spanish-American War.
- (d) Effects of rest and sleep.
- (e) The effects of the Missouri Compromise.
- (f) Conscription.
- (g) The anti-loafing law.
- (h) Business (or industrial) courses in high school.

22. Explain by giving a series of comparisons and contrasts :

- (a) Fame and notoriety.
- (b) Novel and romance.
- (c) Men of thought and men of action.
- (d) Puritans and Cavaliers.
- (e) Home economics at home or in school?

23. By means of repetition, explain one of the following propositions :

- (a) The Monroe Doctrine stands as a warning to all foreign powers that America is for Americans.
- (b) Calamity is a mighty leveler.
- (c) The foreigner has rendered America a great service.
- (d) The world must be made safe for democracy.

24. (a) Describe your favorite character in the books you have read during your high school course.

(b) Describe your favorite character in history.

25. Write a sketch on one or more of the following ; make a careful outline.

- (a) Newsboys.
- (b) Shop-girls. (Try to rouse some sympathy in their hardships.)
- (c) The old-time grandmother.
- (d) The country doctor.
- (e) The bargain shopper.
- (f) The social leader.
- (g) The leader of the gang (of boys).
- (h) The self-made man.
- (i) The village politician.
- (j) The college man (or girl).
- (k) The Boy (or Girl) Scout.

26. You have been unable to keep an appointment. Write a graceful note explaining the situation.

27. Make a note of recitations given in your classes, which have seemed to you to lack clearness in explanation.

To what was the failure due? Give a satisfactory explanation of one of the recitation subjects, showing wherein you have improved the exposition by observing certain principles. In what classes other than English have you noticed that exposition is frequently used?

28. (a) Bring to class two criticisms of recent books found in current magazines. What points are taken up in each?

(b) Write a criticism along similar lines of the last book you have read.

29. Make a list of all the types of expository writing you have come across. What is the characteristic feature of each?

30. Write an abstract of the last lecture or address you have heard, or of a magazine article you have recently read which has pleased you and which you think has interest for the class.

31. Write an expository composition of at least two hundred words on one of the following:

(a) A prominent character in public life in your own state at present.

(b) An American woman who has achieved distinction.

(c) Possibilities of the aeroplane.

(d) Importance of the Saratoga campaign in the Revolutionary War.

(e) Importance of the possession of the Mississippi River in the Civil War.

(f) The character of the reign of an English sovereign.

(g) Importance of the Battle of the Marne.

(h) National prohibition.

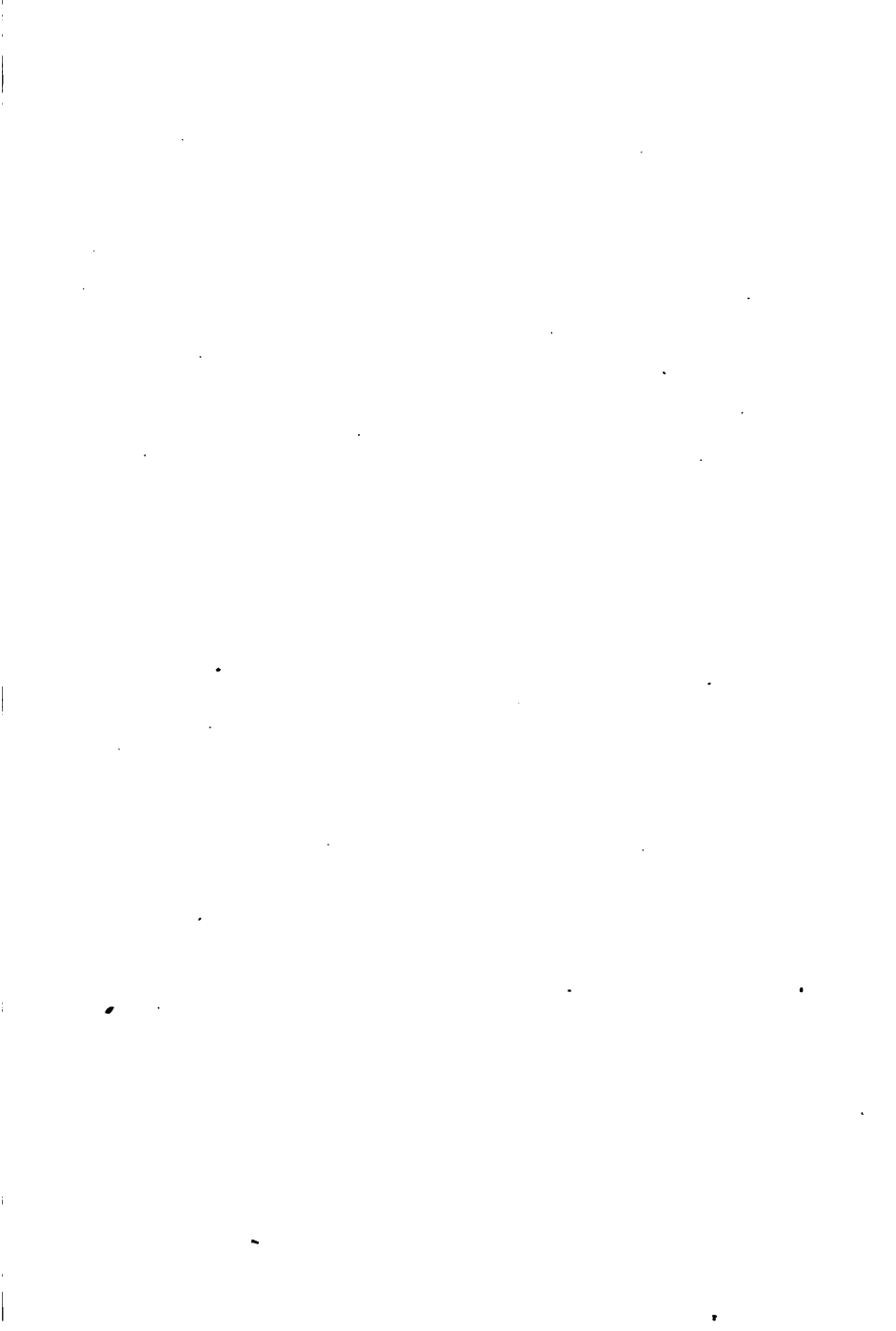
(i) Universal military training.

(j) The effect of the war on the United States Merchant Marine.

(k) Federal management of the railroads.

(l) The importance and necessity of a vast non-combatant force in support of a fighting army.

NOTE. Remember that narration may be used for purposes of illustration. What method or methods of exposition did you use?





Holiday

THE MEETING OF DANTE AND BEATRICE

32. Study the picture facing page 48. Write an explanation of the scene portrayed. Try to interpret the facial expressions.

33. Examine carefully the picture by Whistler facing page 161, Holiday's "Meeting of Dante and Beatrice" facing page 207, and Breton's "Song of the Lark" facing page 174. Discuss in class after careful study the characters portrayed. Write a character sketch of one of the characters.

34. By interpreting the facial expression in the picture facing page 113, explain the scene.

Oral Practice

35. Prepare to explain orally to the class one of the following subjects. In your preparation get together all the information you can on the subject; organize your material by writing a simple outline; then write an introductory sentence which contains the gist of the subject you are to explain. This introductory sentence may be a definition or a general statement. It may be used as the introduction to your remarks or merely kept in mind. Its purpose is to help you to keep to the particular phase of the subject which you are to discuss.

- (a) Asphalt paving.
- (b) The building of a house or barn or school building.
- (c) The work of the farmer, the doctor, or any artisan or professional man with whose duties you are familiar.
- (d) How paper is made.
- (e) Taking and developing a photograph.
- (f) The Dead-Letter Office.
- (g) A ——— mill.

36. Using sketches or diagrams where they will be of assistance, explain :

- (a) The principle of an ice-cream freezer.
- (b) The construction of a sailboat.
- (c) How to make a chicken-brooder.

- (d) Why days are longer in summer than in winter.¹
- (e) What causes an eclipse of the sun or moon.
- (f) How to construct a sail for skate-sailing.
- (g) A flowing well.
- (h) A mail catcher.

37. Study the picture facing page 81 and be prepared to talk to the class about its meaning. Learn the facts of David Garrick's life, and from notes taken when reading give orally his biography; then explain whether or not Reynolds has depicted Garrick's character in this picture.

38. Explain orally to the class what is meant by one or more of the following quotations. Use examples to illustrate your meaning.

- (a) A primrose by the river's brim
A yellow primrose was to him
And it was nothing more.
- (b) I am a part of all that I have met.
- (c) Be not over-exquisite
To cast the fashion of uncertain evils;
For grant they be so, while they rest unknown,
What need a man forestall his date of grief,
And run to meet what he would most avoid?
- (d) It never rains but it pours.
- (e) A sense of humor is a saving grace.
- (f) Fools rush in where angels fear to tread.
- (g) The best-laid schemes o' mice an' men
Gang aft a-gley.

39. Bring to class a passage of prose or poetry which you have enjoyed but which has caused you some effort to understand. Read and explain the passage to the class.

40. Visit some manufacturing plant in your neighborhood and then explain to the class the process observed.

41. Make a list of ten topics about which you have been wanting to know. Are you able to explain any of the

subjects listed by your classmates? Choose one of your classmates' topics and be prepared to explain it in your next recitation.

42 (a) Explain to an English friend how the President of the United States is elected; or

(b) Explain to a student from a neighboring school the advantages to students resulting from the organization of a debating society.

43. Make the necessary inquiries about some article whose use you will demonstrate before the class. Have a sample to illustrate, if possible. Suggestions are:

- (a) Thermostat.
- (b) Cash register.
- (c) Electric iron.
- (d) Thermos bottle.
- (e) Motor for sewing machine.
- (f) Implement (household, carpenter's, plumber's).
- (g) Motor lunch outfit.

CHAPTER VIII

ARGUMENTATION

116. Argumentation: Definition and Use. Argumentation is that form of discourse which aims to make others believe as you believe, or act as you would have them act. As no two people agree in all their beliefs, and as men are continually trying to establish the true and overcome the false, the field of argumentation is a vast one. The child trying to convince his playmate that his game is the more fun, the business man, the scientist, the lawyer, the preacher, the teacher, the leader in social circles and in governing bodies, — all make use of this form of discourse. Each is successful in convincing others in proportion to his ability to think clearly, and to present his thoughts accurately, logically, and forcefully. He must not only feel strongly; he must think clearly. The lawyer is specially trained to bring others to his conclusions, but everybody has need of some training in the processes of argument if he is to be able to supply the reasons for his “because,” or to reach the right conclusions in the debates with his own conscience.

117. Logic. The basis of argument, as you have already observed, is clear thinking, correct reasoning, or *logic*, as it is commonly called. Logic is the science of correct thinking. It is not concerned with the right and wrong of the question; it is concerned

only with the thought processes, the relation between the reasons set forth and the conclusion established. It has to do with both sides of the question and with the establishment of the ultimate conclusion. Clear reasoning is essential not only in convincing others, but in the intelligent understanding of the arguments of others.

118. Narration, Description, and Exposition in Argument. Argument makes use of all the other forms of discourse: narration, description, and exposition. But it makes use of these merely as an aid in convincing and in persuading.

It is often necessary, in the course of proof, to narrate a chain of events or circumstances from which a conclusion is drawn; or to describe a situation, a place, or a scene, thereby showing that the conditions were favorable to your conclusion. Argument makes more frequent use, however, of exposition. Sometimes all that is essential to make another person accept your opinion is to explain the situation. When he understands, he agrees, and actual *proof* is unnecessary. But even if understanding does not bring agreement, exposition still has place in argument; to make your points, every step in your reasoning must be explained. Exposition is usually the first step in argument. The difference between exposition and argument, indeed, is one of purpose only, the former aiming to make the reader understand, the latter to make him agree.

EXERCISE 38

1. In the extracts at the end of this Exercise, what opinion is set forth in each case? Do you consider that

the opinion is established? Explain your answer. What form of discourse has each writer used?

2. Bring to class an example of the use in argument of description; of narration; of exposition. You will be able to find these in newspaper editorials and in articles in current magazines. Show whether or not the form of discourse used in each case is effective.

3. Study the selections quoted in the chapter on exposition and note whether any of them could be classed as argument as well as exposition. In what respect are they expository; in what argumentative?

Oral Practice

4. Narrate orally an incident from which certain inferences may be drawn, pointing to a conclusion.

5. Describe a chain of circumstances that have come to your notice from which a conclusion may be drawn.

(a) The State of Vermont contains a prison where the inmates are treated upon a novel plan. They are trusted and treated like other human beings; they come and go almost as freely as the members of the jailer's own family; so far as possible whatever suggests punishment or disgrace is banished; and they are made to feel that their imprisonment is designed to improve them as men, and to restore them to social life not only with full self-respect but with the cordial respect of the community. . . .

I visited the Montpelier jail, where I spent the greater part of a day talking with prisoners, first in company with the deputy sheriff and then alone, with full permission to discover opposition to the management if I could. In this way I made the personal acquaintance of the men. Later, on the main street of the city, whom should I meet but five or six of these very prisoners, walking along with smiling faces and a happy air, no more resembling the conventional criminal than did the merchants, workmen, and lawyers with whom they mingled. Here was one of the keys to the mystery. No officer was about, keeping an eye on them; no peculiarity of clothing indicated who they were; they were free to walk off if they pleased, and no one at the jail

was worrying about them; and, best of all, the citizens of Montpelier, who knew perfectly well that inmates of the county prison were at all times of the day and evening at large in their midst, were worrying no more about it than were the sheriff and his assistants themselves.

And yet, four years ago when the system was first put into operation, a very decided tremor convulsed these very citizens.

MORRISON I. SWIFT: "Humanizing the Prisons,"
The Atlantic Monthly.

(b) Of all places for a view, this Calton Hill is perhaps the best; since you can see the Castle, which you lose from the Castle, and Arthur's Seat, which you cannot see from Arthur's Seat. It is the place to stroll on one of those days of sunshine and east wind which are so common in our more than temperate summer. The breeze comes off the sea, with a little of the freshness, and that touch of chill, peculiar to the quarter. . . . It brings with it a faint, floating haze, a cunning decolorizer, although not thick enough to obscure outlines near at hand. But the haze lies more thickly to windward at the far end of Musselburgh Bay; and over the links of Aberlady and Berwick Law and the hump of Bass Rock it assumes the aspect of a bank of thin sea fog.

Immediately underneath, upon the south, you command the yards of the High School, and the towers and courts of the new jail — a large place, castellated to the extent of folly, standing by itself on the edge of a steep cliff and often joyfully hailed by tourists as the Castle. . . . From the bottom of the valley, a gigantic chimney rises almost to the level of the eye, a taller and a shapelier edifice than Nelson's Monument. Look a little further and there is Holyrood Palace, with its Gothic frontal and ruined Abbey.

STEVENSON: *Edinburgh.*

(c) There were four [greyhounds], all of pure breed; and as they were never taken out to hunt, and could not, like the collie, take their share in the ordinary work of the establishment, they were absolutely useless, and certainly not ornamental. When I first noticed them they were pitiable objects, thin as skeletons, so lame that they could scarcely walk, and wounded and scratched all over with thorns. I was told they had been out hunting on their own account in the thorny upland, and that this was the

result. For three or four days they remained inactive, sleeping the whole time, except when they limped to the kitchen to be fed. But day by day they improved in condition; their scratches healed, their ribbed sides grew smooth and sleek, and they recovered from their lameness; but scarcely had they got well before it was discovered one morning that they had vanished. They had gone off during the night to hunt again on the uplands. They were absent two nights and a day, then returned, looking even more reduced and miserable than when I first saw them, to recover slowly from their hurts and fatigue; and when well again they were off once more; and so it continued during the whole time of my visit. These hounds, if left to themselves, would have soon perished.

W. H. HUDSON: *Idle Days in Patagonia*.

(d) Dr. Talmage has drawn for you, with a master's hand, the picture of your returning armies. He has told you how in the pomp and circumstance of war, they came back to you, marching with proud and victorious tread, reading their glory in a nation's eyes! Will you bear with me while I tell you of another army that sought its home at the close of the late war; an army that marched home in defeat and not in victory; in pathos not in splendor; but in glory that equalled yours, and to hearts as loving as ever welcomed heroes home? Let me picture to you the foot-sore Confederate soldier as, buttoning up in his faded gray jacket the parole which was to bear testimony to his children of his fidelity and faith, he turned his face southward from Appomattox in April, 1865.

Think of him as — ragged, half-starved, heavy-hearted, enfeebled by want and wounds, having fought to exhaustion — he surrenders his gun, wrings the hands of his comrades in silence, and lifting his tear-stained and pallid face for the last time to the graves that dot old Virginia hills, pulls his gray cap over his brow and begins the slow and painful journey. What does he find — let me ask you who went to your homes eager to find, in the welcome you had justly earned, full payment for four years' sacrifice — what does he find when, having followed the battle-stained cross against overwhelming odds, dreading death not half so much as surrender, he reaches the home he left so prosperous and beautiful?

He finds his house in ruins, his farm devastated, his slaves free, his stock killed, his barns empty, his trade destroyed, his

money worthless, his social system, feudal in its magnificence, swept away; his people without law or legal status, his comrades slain, and the burdens of others heavy on his shoulders. Crushed by defeat, his very traditions are gone. Without money, credit, employment, material, or training; and besides all this, confronted with the gravest problem that ever met human intelligence — the establishing of a status for the vast body of his liberated slaves.

What does he do — . . . ? Does he sit down in sullenness and despair? Not for a day. Surely God who had stripped him of his prosperity, inspired him in his adversity. As ruin was never before so overwhelming, never was restoration swifter. The soldier stepped from the trenches into the furrow; horses that had charged Federal guns marched before the plow, and fields that ran red with human blood in April were green with the harvest in June; . . . There was little bitterness in all this. Cheerfulness and frankness prevailed.

HENRY W. GRADY: *The New South*.

6. Prepare for a conversation with one of your classmates who does not agree with you on one of the following subjects. Keep to your side of the question and to the point of the argument and try to convince your opponent. Remember to be fair in your statements. Write out a brief outline.

(a) A man should give his seat in a crowded street car to a woman.

(b) Smoking on street cars should be prohibited.

(c) The street car companies should be required to give every passenger a seat.

119. The Proposition. A question put in form for argument is called the proposition. The topic on which the proposition is based should be an interesting and an important one, that is, one instructive in working out and in hearing. That your hearers may understand just what you are arguing, it is essential that the proposition be stated clearly and definitely.

It should be put in sentence form, with both sentence elements expressed, the one affirming or denying something of the other. For example, in the proposition, "Cities should own and operate their street railways," the predicate makes an affirmation about cities — that they should own their street railways. The opponent would make a denial of the same statement; as, "Cities should not own and operate their street railways." A mere term like "cities" cannot be argued. There must be a statement about cities.

Propositions may be stated in declarative sentences, in the form of a resolution, or in interrogative form. Even in the interrogative form, however, an affirmation is implied; hence it is better to use the declarative sentence. Generally speaking, the proposition for debate should be stated affirmatively.

You have seen that propositions must be clear and definite. To this end, complicated sentence structure and ambiguous or careless wording must be avoided. If a word is open to more than one interpretation, it must be explained carefully at the outset; otherwise your opponent may not have in mind the same point you have, and your argument will be futile. Therefore, *state the proposition and explain it clearly at the beginning of the discussion and keep it in mind throughout the argument.*

In wording topics for an argument, then, the following suggestions should be kept in mind.

1. The statement should be clear and definite.
2. It should state a *single* question on which there are two sides.
3. It should not be worded negatively if there is even the slightest chance of confusion in interpretation.

EXERCISE 39

1. Criticize the topic and the wording of the following propositions, and restate in proper form such as, in your opinion, would make good argumentative subjects.

- (a) Golf is a more scientific game than tennis.
- (b) No man should be allowed to vote who has not lived in America two years.
- (c) Extending commerce will end wars.
- (d) Children under twelve years of age should not be allowed in moving-picture theaters unless accompanied by adults.
- (e) The size of the American navy should be increased.
- (f) A college education is not necessary for success in life.
- (g) Everybody should learn to cook.
- (h) Every town should have a public library.
- (i) Travel will benefit a boy more than college.
- (j) The best way to help the Indian is to educate him.
- (k) Public loans are best raised by a direct appeal to the people rather than through established financial institutions.
- (l) Reprisals against Germany are justifiable.

120. Assertion and Proof. Assertion is not proof. An emphatic statement of what to you is a truth is not accepted by another until proof is advanced. An announcement that you are going to a college of engineering rather than to a college of arts because it would be more advantageous, your father does not accept until you set forth those advantages and prove to him that your decision is not an impulsive one but is based on careful reasoning. Your friends demand something more than your mere assertion that a certain lake shore is the place to choose for the summer camping trip. *It is important that every statement you make be based upon proof and that the proof be given in clear, logical form. Let no statement pass that is not supported by good reasons.*

EXERCISE 40

1. State your opinion in regard to each of the following, in the form of a proposition ; bring it to class for criticism.

- (a) Coaching from the side lines.
- (b) A college education.
- (c) The best kind of summer vacation.
- (d) High school dramatics.
- (e) The speeding of automobiles.
- (f) The elective system in schools.
- (g) Coasting in city streets.
- (h) Juvenile courts.
- (i) Manual training.

2. Write out for each selection given on pages 212-215 the opinion the author had in mind.

3. What words or terms in the propositions you have written in exercises 1 and 2 need explanation? Write, or give orally, the necessary explanation in each case.

4. Select one of the propositions you have formed in exercise 1 and make a list of reasons supporting your opinion. Write the list of reasons which your opponent would be likely to offer.

5. Recall some opinion you have lately advanced which has not been accepted. Write out the reasons you offered. Are any of them mere assertions? State proof for each point, rejecting all points you cannot prove. What were your hearer's objections to your opinion? Write his points. With both sides of the question before you, which seems the stronger? Perhaps you failed to convince because you did not consider the other side of the question. What new points occurred to you after hearing the other side?

6. You are returning to the manufacturer some article recently purchased, which has not proved to be all that you were promised it should be. Write a letter to the manufacturer stating your reasons for dissatisfaction.

Oral Practice

7. State an opinion you hold on one of the following questions. Be prepared to give forcefully your reasons for that opinion and to reply if other members of the class differ from you. Remember, emphatic assertion is not stating reasons or giving proof.

(a) In a debate, is it right to argue on a side of a question which is against your belief?

(b) The city should charge a tuition fee of ten dollars for each night school pupil who is over the age specified by law for compulsory school attendance.

(c) All school clubs should be abolished.

(d) — College is best for a general education (for a technical education).

(e) Moving picture shows encourage (or discourage) thinking (or patronage of theaters where legitimate drama is acted).

(f) The city should own its own electric light plant (or water works).

(g) Punishment for tardiness should be abolished.

8. Some article you have purchased recently has been very satisfactory. Outline briefly the argument you would use in persuading a friend to buy a similar article. Give your talk before the class. Would your talk be the same if you were a salesman selling the article? Explain.

121. Direct Proof and Refutation. From exercise 5 it is seen that it is not sufficient merely to advance your own reasons; you must anticipate your opponent's arguments and offset them with the best reasons you can offer. The reasons supporting your own opinion are known as *direct proof*; those offsetting an opponent's arguments are called *refutation*.

122. Presentation of Proof. After the proposition has been clearly worded and explained so that the point at issue is definitely in mind, the next concern is the evidence or proof and its presentation.

123. Evidence. Evidence is matter presented as proof of a proposition. It consists of *facts*, the *opinions of fair-minded men* who are accepted as authorities, and *logical reasoning*. Evidence is classed as direct or indirect. Direct evidence is such as has immediate bearing upon the question at hand; indirect evidence is such as has no immediate bearing but is based upon some fact or circumstance relating to the case under consideration. This last form is also known as circumstantial evidence.

In getting together evidence for an argument, judgment must be exercised in selecting only that which is of value. Test all items that you read or hear or know from your own experience to see (1) whether they bear on the point at issue, (2) whether they are from sources that are recognized as trustworthy.

Examine the following; point out and classify the evidence.

The commerce of your Colonies is out of all proportion beyond the numbers of the people. This ground of their commerce, indeed, has been trod some days ago, and with great ability, by a distinguished person, at your bar. . . .

Sir, I should be inexcusable in coming after such a person with any detail, if a great part of the members who now fill the House had not the misfortune to be absent when he appeared at your bar. . . .

I have in my hand two accounts: one a comparative state of the export trade of England to its Colonies, as it stood in the year 1704, and as it stood in the year 1772. . . . They are from good vouchers: the latter period from the accounts on your table; the earlier from an original manuscript of Davenant, who first established the Inspector-General's office, which has been ever since his time so abundant a source of parliamentary information.

BURKE: *On Conciliation.*

The new evidence of an outside explosion that has come to light in exploring the wreck of the battleship *Maine* has caused something of a reversal of earlier opinions. Perhaps the country was right after all in blaming some unknown Spaniard for it, many are now saying. Dispatches from Havana state that "the double bottom of the *Maine* is greatly elevated above its normal position, apparently giving confirmatory evidence of a tremendous exterior explosion, and that a curved piece of steel has been found in the confused mass of wreckage surrounding the bow that is believed to be what Ensign Powelson identified before the Sampson Court of Inquiry as part of the keel." All of which leads the *New York Times* to conclude that the Sampson Court's decision has been justified by the facts.

The Literary Digest.

When the Sampson Board of Inquiry made, a few days after the sinking of the *Maine*, an examination of the wreck as nearly complete as the facilities at its command permitted, the members reached the conclusion, founded chiefly on the reports of divers, that the ship was destroyed by a submarine bomb, the explosion of which had exploded two or more of the *Maine's* own magazines. In other words, they found that there had been both outside and inside explosions, the latter doing the greater part of the damage to the hull, but itself the direct consequence of the former, and therefore not to be regarded as a causative factor in the case.

The Board expressed no opinion as to who placed or fired the bomb, and that question remains unanswered to this day. Of the many stories that have been told, some implicating the Spanish authorities of the island and some the revolutionists, none has been supported by evidence even to the point of plausibility. . . . The findings of the Sampson Board, the accuracy of which has been so often doubted or denied, are not impugned but vindicated. All can now see what the divers dimly saw — parts of the keel and bottom blown upward through the ship's decks. This can mean only one thing, and the one thing is an initiatory outside explosion.

The New York Times.

As evidence is used in proof of a point, so the absence of evidence — that is, the absence of facts or

circumstances to prove the point — is considered as an argument against the point. For example, Burke argues that, because parliamentary records make no mention of any receipts from a revenue by imposition, such a method of taxation was unsatisfactory to both the Colonies and England.

EXERCISE 41

1. Choose your own proposition for an argument. From these sources: (a) personal investigation or interview or letter, (b) books of general reference, (c) reports, congressional, legislative, etc., (d) magazines and newspapers, collect your evidence and bring it to class for discussion. In what form should this evidence be recorded? See § 123, page 220.

2. What evidence can you present to prove that the execution of Major André was justifiable? What were your sources of information? Discuss in class other possible sources.

3. What kinds of evidence do you find in the following? Which is the more convincing?

"I'm a very poor man, sir."

"I am sorry to hear it, Mr. Barkis."

"A very poor man, indeed I am," said Mr. Barkis.

Here his right hand came slowly and feebly from under the bedclothes, and with a purposeless, uncertain grasp took hold of a stick which was loosely tied to the side of the bed. After some poking about with this instrument, in the course of which his face assumed a variety of distracted expressions, Mr. Barkis poked it against a box an end of which had been visible to me all the time. Then his face became composed.

"Old clothes," said Mr. Barkis.

"Oh!" said I.

"I wish it was money, sir," said Mr. Barkis.

"I wish it was, indeed," said I.

"But it ain't," said Mr. Barkis, opening his eyes as wide as he possibly could.

DICKENS: *David Copperfield*.

124. Argument by Stating Advantages and Disadvantages. One method of proving a proposition is by stating advantages and disadvantages. In such propositions the decision has to do with the expediency or inexpediency of a line of action, and there is no way of determining what is absolutely right. The values of the advantages and disadvantages must be weighed, inconveniences must be balanced, and the least inconvenient chosen. Such propositions differ from those which may be proved by citing facts as evidence, in that the former are questions of policy, the latter questions of fact.

Study the following selections in connection with argument by stating advantages and disadvantages. Point out the advantages and disadvantages set forth in each.

Academic athletics have their drawbacks: there are personal liabilities from overtraining as from overstudy, there are tendencies to professionalism which must be carefully watched, there are rivalries which may become ungenerous, and which ought to be suspended; but, fundamentally, athletics are a protection to vigorous and healthy scholarship far more than a detriment to it, as I believe would appear in no long time, if recreation were offered as a substitute for athletics. From the days of the Greeks till now, athletics have had a legitimate place in academic life.

WILLIAM JEWETT TUCKER: "Undergraduate Scholarship,"

The Atlantic Monthly.

Compare the two. This I offer you is plain and simple; the other full of perplexed and intricate mazes. This is mild; that harsh. This is found by experience effectual for its purposes; the other is a new project. This is universal; the other calculated for certain Colonies only. This is immediate in its conciliatory operation; the other remote, contingent, full of hazard. Mine is what becomes the dignity of a ruling people, — gratuitous, unconditional, and not held out as a matter of bargain and sale.

BURKE: *On Conciliation.*

125. Argument by Means of Specific Instances or Examples. A second method of proving a proposition is by stating specific instances which point unmistakably to the desired conclusion. The greater the number of specific instances or examples you can give in support of the conclusion, the better established it becomes. Burke, in arguing that there is precedent for securing peace through concession, gives as specific instances the cases of Ireland, Wales, Chester, and Durham.

In the following selections observe the use of specific instances or examples :

This same party spirit naturally denies the patriotism of its opponents. Identifying itself with the country, it regards all others as public enemies. This is substantially revolutionary politics. It is the condition of France, where, in its own words, the revolution is permanent. Instead of regarding the other party as legitimate opponents . . . lawfully seeking a different policy under the government, it decries that party as a conspiracy plotting the overthrow of the government itself. History is lurid with the wasting fires of this madness. We need not look to that of other lands. Our own is full of it. It is painful to turn to the opening years of the Union, and see how the great men whom we are taught to revere . . . fanned their hatred and suspicions of each other. . . . Eighty years ago the Federalists abhorred their opponents as Jacobins, and thought Robespierre and Marat no worse than Washington's Secretary of State. Their opponents retorted that the Federalists were plotting to establish a monarchy by force of arms. The New England pulpit anathematized Tom Jefferson as an atheist and a satyr. Jefferson denounced John Jay as a rogue, and the chief newspaper of the opposition, on the morning that Washington retired from the presidency, thanked God that the country was now rid of the man who was the source of all its misfortunes. There is no mire in which party spirit wallows to-day with which our fathers were not befouled, and how little sincere the vituperation was, how shallow a fury, appears when Jefferson and Adams had retired from public life. Then they corresponded placidly and familiarly,

each at last conscious of the other's fervent patriotism; and when they died, they were lamented in common by those who in their names had flown at each other's throats.

GEORGE WILLIAM CURTIS: *The Public Duty of Educated Men.*

EXERCISE 42

1. From your readings, find examples of each of the following:

- (a) Evidence used in argument.
- (b) Proof by stating advantages and disadvantages.
- (c) The use of specific instances.

2. What specific instances have inclined you to believe or disbelieve the following? Write an argumentative paragraph supporting your opinion.

- (a) Women are efficient in business.
- (b) Football is a dangerous game.
- (c) Advertising pays.
- (d) American colleges excel in athletics.
- (e) Climate influences character.
- (f) Macaulay is a trustworthy historian.
- (g) Necessities of life were once luxuries.

3. What advantages and disadvantages can you think of in connection with each of the following?

- (a) The two-session day in high school is preferable to the single-session day.
- (b) Every high school should have its own playground.
- (c) Senators should be elected by popular vote.
- (d) A woman should be trained to earn her own living.
- (e) The college course of four years should be shortened.
- (f) Fourth of July should be celebrated without fireworks.

4. Choosing that proposition in exercise 3 for which you have the strongest proof, write your arguments.

5. In the selections which you found for exercise 1, what

method of proof has the author used in each case? What kind of evidence?

6. Bring to class an example of proof by the use of direct evidence.

7. From your reading find an example of a conclusion reached by means of circumstantial evidence. Which evidence seems to you the more trustworthy and convincing, circumstantial (indirect) or direct? Why?

8. Point out the examples of argument from precedent in Burke's *Speech on Conciliation*. Why was this method of proof effective in Burke's argument? Would it have the same force to-day? Give reasons to support your conclusion.

9. Find instances of argument from example in Burke's speech.

126. Argument from Cause and Effect. A third method of proof is by reasoning from cause to effect and from effect back to cause. The relation between cause and effect is so close that, when one is known, definite conclusions are drawn about the other. We believe that things happen as the result of definite causes; that if sufficient causes are present, definite results may be expected. If there is a heavy sleet storm, you may reasonably conclude that the trolley cars will be delayed. Should a high wind accompany or follow the sleet storm, your further inference would be that telegraph and telephone connection with surrounding cities will be disabled. You are arguing that a result is certain, given adequate cause. Again, upon noticing that the leaves of the elm trees in your vicinity look brown and dead and that they are perforated, you feel sure that the destructive beetle is at work. In this case you are reasoning from effect back to cause. Many of your everyday

conclusions are reached through reasoning of this kind.

The reasoning involved in arguing from cause to effect is called *a priori* reasoning; that used in arguing from effect to cause is called *a posteriori* reasoning.

Notice the use of cause and effect in the following:

I have spoken of three changes in the national condition. . . There is a fourth. . . . It concerns the character of the foreigner now resorting to our shores. Fifty, even thirty years ago, there was a rightful presumption regarding the average immigrant that he was among the most enterprising, thrifty, alert, adventurous, and courageous of the community from which he came. It required no small energy, prudence, forethought, and pains to conduct the inquiries relating to his migration, to accumulate the necessary means, and to find his way across the Atlantic. To-day the presumption is completely reversed. So thoroughly has the continent of Europe been crossed by railways, so effectively has the business of emigration there been exploited, so much have the rates of railroad fares and ocean passage been reduced, that it is now among the least thrifty and prosperous members of any European community that the emigration agent finds his best recruiting ground.

FRANCIS AMASA WALKER: *Discussions in Economics and Statistics*.

127. Argument from Sign. A fact or a phenomenon may serve as reason for belief. Signs point to certain conclusions and indicate probability, but are not conclusive evidence. This form of argument should not be confused with argument from cause and effect, for the fact or phenomenon, though accepted as a sign of a certain conclusion, is in no sense a cause of that conclusion. A rainbow at night is a sign of clearing weather; it is not a *proof* of it nor is it in any way a cause of fair weather.

128. Argument from Analogy. Analogy is a fourth method of argument. It is a method of reasoning based on the resemblances between two cases or objects. Because the cases resemble each other in some respects, the inference is drawn that they are alike in further respects. In establishing a point by this means, care must be taken that the cases resemble each other in all features essential to the point. The parallelism must be exact and true in the vital particulars, else the whole conclusion breaks down. The force of analogy varies with the number and exactness of the resemblances. Its usefulness lies not in its proof, which is often doubtful, but in its power to make a point clear and impressive. You will observe that argument from analogy is a kind of argument from example.

Burke uses analogy in the following :

Now if the doctrines of policy contained in these preambles, and the force of these examples in the Acts of Parliament, avail anything, what can be said against applying them with regard to America? Are not the people of America as much Englishmen as the Welsh? . . . Are the Americans not as numerous? If we may trust the learned and accurate Judge Barrington's account of North Wales, and take that as a standard to measure the rest, there is no comparison. The people cannot amount to above 200,000 — not a tenth part of the number in the Colonies. Is America in rebellion? Wales was hardly ever free from it. Have you attempted to govern America by penal statutes? You made fifteen for Wales. But your legislative authority is perfect with regard to America. Was it less perfect in Wales, Chester, and Durham? But America is virtually represented. What! does the electric force of virtual representation more easily pass over the Atlantic than pervade Wales, which lies in your neighborhood, or than Chester and Durham, surrounded by abundance of representation that is actual and palpable? But, Sir, your ancestors thought this sort of virtual representation, however ample, to be totally insufficient for the freedom of the inhabitants

of territories that are so near, and comparatively so inconsiderable. How then can I think it sufficient for those which are infinitely greater, and infinitely more remote?

Burke concludes, that since the cases of Wales and the Colonies are parallel, the method of bringing about peace in Wales, if applied to America, will result in parallel peaceful conditions.

129. Argument by a Number of Methods. For a convincing argument one method may be insufficient; a combination of two or more methods may be necessary. Select those which are best suited to the case in hand, but do not disregard the possibilities of the others.

130. Tests of Argument. In the presentation of evidence, ask yourself if it is consistent throughout.

Test arguments from cause to effect to discover (1) whether or not the causes were adequate to produce the effect, (2) whether the causes were in any way interfered with so as to bring about a different effect.

Inquire of arguments from effect back to cause (1) whether the causes were adequate to have produced the existing effect, (2) whether all other possible causes have been so conclusively eliminated that you are reasonably sure the one in question was the ruling factor.

In argument from resemblances and analogy, examine the resemblances to find out whether they are pertinent and vital to the point.

In the use of advantages and disadvantages, be sure that, viewed from both sides of the argument, the advantages remain advantages, and the disadvantages remain disadvantages.

EXERCISE 43

1. Bring to class an example of argument from cause and one of argument from effect.

2. What is the analogy back of the following proverbs?

- (a) Don't count your chickens before they are hatched.
- (b) Don't cross the bridge before you come to it.
- (c) Make hay while the sun shines.
- (d) There is no gathering the rose without being pricked by the thorn.

3. From the parables of the Bible find an example of argument from analogy.

4. What is Rosalind's conclusion concerning Orlando in the following? What constitutes her proof? Is her conclusion established? Give reasons. Analyze her reasoning.

A lean cheek, which you have not, a blue eye and sunken, which you have not, an unquestionable spirit, which you have not, a beard neglected, which you have not; but I pardon you for that, for simply your having in beard is a younger brother's revenue; then your hose should be ungartered, your bonnet unbanded, your sleeves unbuttoned, your shoe untied, and everything about you demonstrating a careless desolation; but you are no such man; you are rather point-device in your accoutrements, as loving yourself than seeming the lover of any other.

5. Point out the examples of argument from cause or effect found in the selections quoted in this chapter.

6. What is the force of Burke's argument in the following?

It [Lord North's plan for dealing with the Colonies] is a mere project. It is a thing new; unheard of; supported by no experience; justified by no analogy; without example of our ancestors, or root in the constitution. It is neither regular parliamentary taxation nor colony grant.

7. Write a paragraph of *a priori* reasoning for or against one of the following:

- (a) The — Company will fail.
- (b) This class will make its mark in the world.
- (c) This city will build a new high school building.

8. Write an *a posteriori* argument on one of the following:

- (a) This room has been broken into during the night.
- (b) This farm is deserted.
- (c) This part of the city was once the best section.
- (d) This fire was of incendiary origin.
- (e) The fire started in this section.

9. What is the line of reasoning in the following?

Only I say
Things have been strangely borne. The gracious Duncan
Was pitied of Macbeth: marry, he was dead;
And the right-valiant Banquo walked too late;
Whom, you may say, if't please you, Fleance killed,
For Fleance fled.

SHAKESPEARE: *Macbeth*.

131. Inductive Reasoning. Argument has for its basis two kinds of reasoning, inductive and deductive.

Inductive, from the Latin *in* (to, toward) and *ducere* (to lead), means *leading toward*. Hence inductive argument leads toward the establishment of some truth, from the particular to the general, from definite facts to general truths, from specific instances to a law or principle. It reaches its conclusion through experience. The scientist, for example, in establishing a law or principle first makes his investigations, from which he derives a number of facts. These, grouped and classified, all point to a general conclusion or principle.

In the example of the use of specific instances under § 125, Curtis by inductive reasoning reaches his conclusion that this party spirit "denies the patriotism of its opponents." He makes certain observations, noting instances of the denial of patriotism, first in France, then in other countries, until he concludes that "history is lurid with the wasting fires of this madness." He then finds instances of the same condition in the United States, mentioning the Federalists, the newspapers in speaking of such men even as Washington, Jefferson, and Adams, and the New England pulpit. From these individual cases he points to a general truth.

The wider the observations and the more specific instances there are, the better established is the conclusion. There is always the danger, in this form of reasoning, that the truth is not absolutely established, that only sufficient cases have been observed to establish its *probability*. Having noted, for instance, that on several occasions when there was no dew in the morning it had rained before night, you establish what for you constitutes a truth: that no dew in the morning means rain before night. There is the possibility always that on this particular day it may not rain, even though the conditions are such as accompany the absence of dew and have preceded rain in the other cases. The chances are, however, that the particular instance will follow the rest of its kind, unless there exist new conditions, unobserved, which tend to counteract the conditions observed, or to exclude the particular instance from the class about which a generalization was inferred.

There is (1) the kind of inductive reasoning which examines all the particulars of a class before a gen-

eralization is reached, known as perfect induction, and (2) the kind which reaches a generalization while some particulars remain unexamined. The use of perfect induction is limited, because there are few cases where all the particulars of a class are accessible even if time permitted their examination.

In inductive argument the conclusion is stated first. This is the reversal of the mental process, but in presenting the argument, the recital of individual instances before the generalization would prove tedious and might thus fail to convince.

Note the following :

Although worms cannot be said to possess the power of vision, their sensitiveness to light enables them to distinguish between day and night; and they thus escape extreme danger from the many diurnal animals which prey on them. Their withdrawal into their burrows during the day appears, however, to have become an habitual action; for worms kept in pots covered by glass-plates, over which sheets of black paper were spread, and placed before a north-east window, remained during the day-time in their burrows and came out every night; and they continued thus to act for a week. No doubt a little light may have entered between the sheets of glass and the blackened paper; but we know from the trials with coloured glass, that worms are indifferent to a small amount of light.

Worms appear to be less sensitive to moderate radiant heat than to a bright light. I judge of this from having held at different times a poker heated to dull redness near some worms, at a distance which caused a very sensible degree of warmth in my hand. One of them took no notice; a second withdrew into its burrow, but not quickly; the third and fourth much more quickly, and the fifth as quickly as possible. The light from a candle, concentrated by a lens and passing through a sheet of glass which would intercept most of the heat-rays, generally caused a much more rapid retreat than did the heated poker. Worms are sensitive to a low temperature, as may be inferred from their not coming out of their burrows during a frost.

DARWIN: *Vegetable Mould and Earthworms.*

132. Deductive Reasoning. The second form of reasoning is the deductive. This reverses the order of the inductive and proceeds from the generalization to the specific case; it applies a general principle or established truth to the particular case under discussion. You saw that inductive argument draws an inference about a whole class of objects, all of which have not been examined. Having attended several Yale-Princeton football games and found them interesting, you generalize and infer that all Yale-Princeton games are interesting. Deductive reasoning starts with this generalization about the class (Yale-Princeton games) and argues that the coming game will be interesting. The thought process is:

All Yale-Princeton games are interesting.

This is a Yale-Princeton game.

It will be interesting.

Deductive reasoning is convincing; for if the general conclusion is true about a whole class of objects, and the particular object can be proved to belong to that class, the conclusion in regard to the object named must be accepted. It is deductive reasoning which infers an effect from adequate cause, a deed from adequate motives.

133. The Syllogism. The logical form in which deductive argument is stated is called a syllogism. It consists of three parts: a *major premise* which makes a general statement about a class of objects; a *minor premise* which shows that a particular object, or a smaller group, belongs to the general class mentioned in the major premise; a *conclusion* which affirms that what is true of the general class as stated

in the major premise is true of the particular object or group in the minor premise. The following is an example :

Major premise: All young people need outdoor exercise.

Minor premise: High school pupils are young people.

Conclusion: High school pupils need outdoor exercise.

134. The Enthymeme. Very few arguments are actually expressed in complete syllogistic form, except to show a fault in reasoning. One premise or the conclusion may be omitted when it is obvious enough to be taken for granted. A syllogism with one premise omitted is called an enthymeme. The reasoner, however, to be effective and clear in his argument, must keep the complete syllogistic form in mind.

135. Tests and Refutation of the Syllogism. In testing deductive argument, the syllogism should be examined to determine whether it is properly constructed. (1) Be sure that the minor premise is a particular case under the generalization laid down by the major premise. (2) Determine whether the syllogism has three terms and three only, and whether these are placed thus: a major term forming the predicate of the conclusion; a minor term forming the subject of the conclusion; and a middle term occurring in both premises but not in the conclusion. For example, in the syllogism given in § 133 the terms are

Major term: outdoor exercise.

Minor: high school pupils.

Middle term: young people.

To refute deductive argument, the proper method is to show (1) of the major premise of the syllogism,

that the principle is not general; (2) of the minor premise, that the particular fact or group is not within the generalization of the major premise; (3) that the conclusion does not logically follow.

Note Burke's method of refuting the argument for force. Burke says:

America, gentlemen say, is a noble object. It is an object worth fighting for. Certainly it is, if fighting a people be the best way of gaining them.

The syllogism underlying his opponent's argument is this:

Major premise: Valuable colonies are best gained by force.

Minor premise: The American colonies are valuable.

Conclusion: The American colonies are best gained by force.

Burke does not accept the major premise. He shows that force is not the best method, by proving it temporary, uncertain, and without precedent, and that it impairs the object.

EXERCISE 44

1. What is wrong with the reasoning of the blind man in the following?

The Fifth, who chanced to touch the ear,

Said, "E'en the blindest man

Can tell what this resembles most:

Deny the fact who can,

This marvel of an elephant

Is very like a fan!"

SAXE: *The Blind Men and the Elephant.*

2. Bring to class an example of inductive argument and one of deductive argument.

3. From the example of deductive argument you found for exercise 2, write out one syllogistic form. Are there any examples of the enthymeme in the argument? The words *for*, *therefore*, and *because* introduce enthymemes.

4. Construct syllogisms from the following:

(a) He must be a good student, for he wears a Phi Beta Kappa key.

(b) This apple is sour: it is green and hard.

(c) It will rain to-day, for the sky is overcast and clouded.

(d) This pupil should drop a subject. His marks were all low last month.

5. Test the syllogisms you wrote in exercise 4. Can any of them be refuted? Prove that they are correct in form.

6. Make a list of five universal propositions which would hold true under all circumstances.

7. Write an argumentative paragraph proving one of the following, and explain what form of reasoning you have used.

(a) The possession of riches is detrimental to a young man.

(b) Trades unions aid the cause of labor.

(c) "George Eliot's characters are substantial living people."

(d) Intercollegiate athletic contests are good advertisements for colleges.

(e) Unselfish parents bring up their children to be selfish.

8. Make a list of the points Burke refutes in the *Speech on Conciliation*. In each case, what is his method of attack and what are the points in refutation?

Oral Practice

9. Analyze the following orally. Prepare to state the syllogistic forms, and to show the method of refutation.

THE FALLACY OF THE BALANCE OF TRADE

MR. CHAIRMAN, I will now proceed to say a few words upon a topic, but for the introduction of which into this debate, I should not have given the Committee, on this occasion, the trouble of

hearing me. Some days ago — I believe it was when we were settling the controversy between the oil merchants and the tallow-chandlers — the *balance of trade* made its appearance in debate, and I must confess, sir, that I spoke of it, or rather spoke to it, somewhat freely and irreverently. I believe I used the hard names which have been imputed to me; and I did it simply for the purpose of laying the spectre and driving it back to its tomb. Certainly, sir, when I called the old notion on this subject nonsense, I did not suppose that I should offend any one, unless the dead should happen to hear me. All the living generation, I took it for granted, would think the term very properly applied. In this, however, I was mistaken. The dead and the living rise up together to call me to account, and I must defend myself as well as I am able.

Let us inquire, then, sir, what is meant by an unfavorable balance of trade, and what the argument is, drawn from that source. By an unfavorable balance of trade, I understand, is meant that state of things in which importation exceeds exportation. To apply it to our own case, if the value of goods imported exceed the value of those exported, then the balance of trade is said to be against us, inasmuch as we have run in debt to the amount of this difference. Therefore it is said that if a nation continue long in a commerce like this, it must be rendered absolutely bankrupt. It is in the condition of a man that buys more than he sells; and how can such a traffic be maintained without ruin? Now, sir, the whole fallacy of this argument consists in supposing that, whenever the value of imports exceeds that of exports, a debt is necessarily created to the extent of the difference; whereas, ordinarily, the import is no more than the result of the export, augmented in value by the labor of transportation. The excess of imports over exports, in truth, usually shows the gains, not the losses, of trade; or, in a country that not only buys and sells goods, but employs ships in carrying goods also, it shows the profits of commerce and the earnings of navigation. Nothing is more certain than that in the usual course of things, and taking a series of years together, the value of our imports is the aggregate of our exports and our freights. If the value of commodities imported in a given case did not exceed the value of the outward cargo, with which they were purchased, then it would be clear to every man's common sense that the voyage had not been profitable. If such commodities fell far short in value of the cost of the outward

cargo, then the voyage would be a very losing one; and yet it would present exactly that state of things which, according to the notion of a balance of trade, can alone indicate a prosperous commerce. On the other hand, if the return cargo were found to be worth much more than the outward cargo, while the merchant, having paid for the goods exported, and all the expenses of the voyage, finds a handsome sum yet in his hands which he calls profits, the balance of trade is still against him, and, whatever he may think of it, he is in a very bad way. Although one individual or all individuals gain, the nation loses; while all its citizens grow rich, the country grows poor. This is the doctrine of the balance of trade. Allow me, sir, to give an instance tending to show how unaccountably individuals deceive themselves and imagine themselves to be somewhat rapidly mending their condition, while they ought to be persuaded that, by that infallible standard, the balance of trade, they are on the high road to ruin. Some years ago, in better times than the present, a ship left one of the towns of New England with 70,000 specie dollars. She proceeded to Mocha, on the Red Sea, and there laid out these dollars in coffee, drugs, spices, and other articles procured in that market. With this new cargo she proceeded to Europe; two thirds of it were sold in Holland for \$130,000, which the ship brought back and placed in the same bank from the vaults of which she had taken her original outfit. The other third was sent to the ports of the Mediterranean, and produced a return of \$25,000 in specie and \$15,000 in Italian merchandise. These sums together make \$170,000 imported, which is \$100,000 more than was exported, and is therefore proof of an unfavorable balance of trade, to that amount, in this adventure. We should find no great difficulty, sir, in paying off our balances if this were the nature of them all.

WEBSTER: *Speech on the Tariff*, April 1 and 2, 1824.

10. Criticize orally these arguments:

(a) The liquor traffic produces these evils; prohibit the liquor traffic and you abolish the evils.

(b) Slavery is a crime; therefore we demand the immediate and unconditional abolition of slavery.

(c) Private property produces covetousness, industrial oppression, frauds, robberies, gambling; therefore abolish private property.

11. Prepare to discuss in class the arguments set forth by the people gathered at the "Rainbow" in Chapter VI of *Silas Marner*.

12. Bring to class the syllogism of an argument that you have recently heard and give the refutation; one in which the premises are so strong that you are unable to detect a flaw.

13. What methods of reasoning or of development of argument are used in the following? Explain your answers. Give orally the argument for one of these statements:

- (a) There will be rain soon; there is a circle around the moon.
- (b) Mr. ——— will make a good mayor; he is a successful business man.
- (c) Princeton won in the game with Yale, and Yale beat Harvard. Princeton's success over Harvard is assured.
- (d) She had tipped over in her canoe; her clothes were soaked.
- (e) Small colleges produce great men. Examine Amherst's register.
- (f) "Cæsar had his Brutus, Charles I his Cromwell, and George III — may profit by his example."

14. What method of reasoning or of proof would you use in proving the statements given below? Give your reasons.

- (a) The world has gone speed-mad.
- (b) Direct primaries are no improvement over convention methods of nominating candidates.
- (c) The public library should be open on Sunday.
- (d) A high tariff increases wages.
- (e) It is easier to study at school than at home.
- (f) Mexican revolutions are preventable.

15. Think out a statement which applies to all high schools the size of yours. What are the results of the existence of this condition or law which is true of all high schools? Outline the results and prepare to give a talk before the class, making your statement and following it with your own deductions.

136. Questions of Fact, Theory, and Policy. Questions for argument are of three kinds: those of fact, theory, and policy.

1. Questions of fact aim to prove that a certain thing did or did not occur. In such questions it is not known whether or not the disputed event has taken place. The Bacon-Shakespeare question is one of this kind.

2. Questions of theory are those which deal with the establishment of scientific laws, and with the application of statutes. These are technical in nature and have little to do with everyday affairs. Scientific truths are first matters of theory, and are accepted as facts only after sufficient proof is adduced.

EXAMPLE: Day and night are caused by the rotation of the earth on its axis.

3. Questions of policy are questions of right or expediency. They involve the determination of right courses of action, and of the best courses of action.

EXAMPLES:

(a) Coaching from the side lines should be prohibited in high school athletics.

(b) The United States government should subsidize her merchant marine.

NOTE. By what method of argument could each of these kinds of question best be proved?

137. Order of Arguments. It is desirable in argument, as in other forms of discourse, to arrange the material or proof in the order of climax so far as possible. This does not mean, however, that the weakest point should come first. The first argument should be one of the strongest and simplest, in order to secure interest and a ready understanding.

After the first point, arrange the material in the order of climax, reserving for the last the strongest available argument, to make and fix the final impression. Be sure that each argument follows logically from those that precede, for this is a help both to reason and to memory. Following this principle of sequence, you should answer objections at the points where they would naturally arise in the minds of your audience.

Make use of frequent summaries, especially in oral argument, for they are useful (1) in insuring the proper emphasis of important points; (2) in holding the attention of the audience; (3) in assisting the understanding. Burke makes frequent recapitulation so that his points may not be lost sight of. Note the following summarizing paragraph from the *Speech on Conciliation*:

Then, Sir, from these six capital sources: — of descent; of form of government; of religion in the Northern Provinces; of manners in the Southern; of education; of remoteness of situation from the first mover of government — from all these causes a fierce spirit of liberty has grown up.

138. The Parts of an Argument. Argument consists of three parts: the introduction, the body, and the conclusion.

The *introduction* consists of preliminary matter and should therefore be as brief as is consistent with a clear understanding of the question. Here you should state the subject of the argument, or the *proposition*, the point of view, and your plan of procedure, and give any explanatory matter or definition of terms or history of the question that may be necessary to make clear the proposition. Bear in mind

that the purpose of the introduction is to prepare the way for the question by giving necessary information eliminating all side issues and stating the real issues of the question, to arouse interest, and to gain the goodwill of the audience.

To summarize, then, the introduction contains the following :

1. The introductory statement of the proposition together with a few sentences, the purpose of which is to win the attention and interest of the hearers. These may call attention to the importance of the subject, or the occasion of its interest, or merely in some way connect it with the interests or experiences of the audience.

2. History of the question. This consists of such historical facts as are necessary to the understanding of the subject.

3. Definition of terms. Such terms as may not be fully understood should be defined ; others should be interpreted in accordance with the particular significance they are accepted as having in the subject under discussion. Such terms, for example, as *greatly*, *immediately*, *large*, *small*, *increase*, etc.

4. The question restated in such wording as will make clear its exact meaning and interpretation. To show the real question to be proved, it is sometimes necessary to state the facts admitted by both sides, and to give such points as are not to be admitted to the discussion.

5. The real issues. Here must be made the statement of what questions must be answered in order to prove or to disprove the proposition.

6. Outline of main points of the argument which is to prove or disprove the proposition.

The *body*, or brief proper, contains all the proof, direct and indirect, stated in an orderly and logical way

and as *convincingly* as possible. It contains also arguments in refutation. In arranging the proof (see again § 137) care must be taken that there is no break in the thought as you pass from point to point.

The *conclusion* is characterized by brevity and clearness, and consists of a short summary of the points established, together with a final statement of the proposition as proved.

EXERCISE 45

Oral Practice

1. Prepare an introduction to a debate to be given on one of the following subjects. Decide what you would say to arouse interest.

(a) The honor system of conducting examinations should be inaugurated in our school.

(b) The income tax is the fairest form of taxation.

(c) This city should control and tax the fixed out-of-door advertisements displayed within its limits.

(d) Life imprisonment should be substituted for capital punishment.

(e) Local option is the most satisfactory method of dealing with the liquor problem.

2. Write exact definitions or explanations of the following, such as would be necessary for a complete understanding of a proposition containing them.

(a) Forest preserves.

(b) Closed shop.

(c) Postal savings banks.

(d) Labor unions.

(e) Freedom of the seas.

(f) Interstate commerce.

(g) Sabotage.

(h) Protective tariff.

(i) Commercial reciprocity.

(j) Allegiance.

(k) Larger navy (larger army).

(l) Neutrality.

(m) Mother's pension.

(n) City managers plan.

3. Prepare to give before the class what should be said on the history of the subject of one of the following. Look up the subject, make brief notes, and talk from your notes.

- | | |
|----------------------------|---|
| (a) The Monroe Doctrine. | (h) Chinese exclusion policy. |
| (b) Ship subsidies. | (i) Maintaining of public playgrounds. |
| (c) Panama Canal. | (j) The powers of the President. |
| (d) The grand jury system. | (k) Annexations and indemnities (in connection with the war). |
| (e) Concrete roads. | |
| (f) Concrete ships. | |
| (g) Aërial travel. | |

4. Plan the conclusion for the subject you chose in exercise 1, above. Practice the conclusion and give it in class.

139. The Brief. A brief is the outline of an argument. After all material for your argument has been collected, if your argument, even though of the simplest kind, is to be well ordered, a written brief is necessary. In making the brief, you will sift your material and arrange it in orderly form so that the logical relationship between points is evident at a glance. Thus you can test your argument for clearness, soundness, and completeness. A brief should consist of the following points in outline :

I. INTRODUCTION.

1. History of the question.
2. Explanations and definition of any terms the meaning of which might not be clear.
3. Statement of any facts admitted by both sides.
4. Statement of the point at issue.

II. BRIEF PROPER.

1. Statement of the proposition.
2. Statement of the points supporting the proposition.
3. The evidence or proof supporting each point.
4. Statement of the points which can be refuted, together with the proof.

III. CONCLUSION.

1. Short summary of the points established.
2. Final statement of the conclusion reached.

The above outline gives the substance of a brief. As to the arrangement of the brief, observe the following points:

1. State all points, main or supporting, in complete sentences.

2. At the beginning of the brief proper, follow the proposition with the word *because*, which thus introduces each main heading supporting the truth of the proposition; and introduce each subheading by *for*, to show that it bears the relation of proof to the heading to which it is subordinate. The relation between subheadings and their headings should never be expressed by *hence* or *therefore*, for either word would invert the proper relationship and put the main statements in subordinate position. State each point in conclusion form.

3. Each heading or subheading should state a single point.

4. Points refuting objections to the proposition should be briefed as main points in proof; those refuting objections to details of proof should be taken up where they arise.

5. Place no proof in the introduction.

6. Let the conclusion be a mere summary of the steps in proof.

The principles stated above are illustrated in the following specimen brief:

Resolved: That the President of the United States should be elected by a direct vote of the people.

INTRODUCTION

- I. The question is one that has been much discussed and debated in connection with contested decisions of electors.

- II. The plans to be explained are the present plan and the proposed plan.
 - A. By the present plan the people do not cast their vote for the presidential candidate directly, but vote for delegates who constitute the electors, of whom each state has a definite number according to its population. These electors commonly vote as instructed but are not compelled to do so. They cast ballots for the candidate and elect the President for the people. That party in each state getting the greatest popular vote, receives all the electoral votes; the loser has none.
 - B. By the proposed plan the people would cast votes directly for the presidential nominee. The greatest popular vote would win.
- III. The main issues, since the question is one of policy, are:
 - A. Is the present plan seriously defective?
 - B. Will the proposed plan remedy the defects?
- IV. The plan of argument is to prove
 - A. That the present system is seriously defective.
 - B. That the proposed plan will remedy the defects.

BRIEF PROPER

The President of the United States should be elected by a direct vote of the people; because

- I. The present electoral system is seriously defective; for
 - A. It is not in accordance with the fundamental principles of liberty; for
 - 1. Free government and liberty demand that the will of the people be followed, but the electors may or may not follow the will of the people.
 - B. The results of the electoral vote may be contrary to the popular vote; for
 - 1. Samuel Tilden received the greatest popular vote, but Hayes was elected by the electors.
 - C. It is unfair to the minority party; for
 - 1. The minority party receives no credit for the votes cast. For example, suppose in New York State there are 700,000 Republican votes and 600,000

Democratic. The Republican party receives 39 electoral votes; the Democratic party none. Suppose again New York State goes Republican by 25,000 votes, thereby giving 39 Republican electoral votes, while Georgia goes Democratic by 50,000 votes, thereby giving 13 electoral votes. There would be a popular Democratic majority of 25,000, but an electoral Republican majority of 26.

- D. It limits the campaign to the larger states; for
 - 1. As shown by the above example the larger states, like New York, hold the balance of power.
 - 2. Party leaders naturally give chief attention to the states with the greatest electoral vote; for
 - (a) It is the electoral votes which count in the election of the President.

II. Popular election would remove existing evils; for

- A. It would be in accordance with the fundamental principles of liberty; for
 - 1. It places the choice and responsibility in the hands of the people directly.
- B. It will do away with the possibility that the popular vote may be foiled; for
 - 1. The vote would be cast directly.
- C. It would be fair to the minority; for
 - 1. Every vote would count in the election.
- D. The campaign would not be limited to the larger states; for
 - 1. The object would be to secure popular votes, not electoral votes; and a vote in Georgia would count the same as a vote in New York.

III. REFUTATION. The argument that the people are not competent to vote for the President does not hold; for

- A. It is obsolete, applying to conditions as they existed in 1780, not in 1918.
- B. It is contrary to the whole principle of democratic government.

CONCLUSION

- I. Therefore, since the present system has been shown to be seriously defective in that

- A. It is not in accordance with the fundamental principles of liberty;
- B. The results of the electoral vote may be contrary to the popular vote;
- C. It is unfair to the minority party; and
- D. It limits the campaign to the larger states; and since the proposed system would remove these defects, the President of the United States should be elected by popular vote.

EXERCISE 46

1. Classify all propositions given in the Exercises of this chapter according to the classification discussed in § 136 (p. 241).

2. Add any further points you can to the proof given in the specimen brief in § 139. Write the brief for the negative.

3. Write the complete brief for one of the following questions, and the brief for the introduction of the other two:

(a) Resolved that the United States should neutralize the Panama Canal.

(b) Women should have the same suffrage rights as men.

(c) United States senators should be elected by the people.

4. Write the brief of the argument presented in the selection quoted in connection with Exercise 44, exercise 9, page 237.

5. Write the argument which seems strongest to you for or against one of the propositions in exercise 3.

Oral Practice

6. Give orally arguments for or against the following, talking from a brief which you have prepared. Criticize the oral recitations for content and arrangement of arguments.

- (a) Examinations are a fair test of scholarship.
- (b) Capital punishment should be abolished.
- (c) The high school course of study should be determined by the demands for entrance to college.
- (d) That tree was struck by lightning.

7. What method of proof did you use in each of the arguments in exercise 6? (See again §§ 124-129, pp. 223-229.)

140. Persuasion. After the brief has been worked out and you feel sure that your proofs are conclusive and arranged in the best way to insure agreement, there still remains, in questions of policy especially, one matter for careful consideration. That is, how to prepare your audience, not only to agree with you, but to be moved to act in accordance with your wishes. This involves *persuasion*. Argument appeals to the intellect; persuasion to the feelings and emotions. In questions involving human conduct, you must aim for something more than the mere intellectual acceptance of your premises; for men are constantly accepting principles which they do not carry out in action. Therefore your appeal must be directed to arouse the feelings and emotions of your audience so that they will put their convictions into action.

Persuasion and argument go together, the one preparing the way for the other. With an audience indifferent or hostile either to speaker or to subject, the function of persuasion is first to make an appeal that will win sympathy at the outset. Then is there opportunity for conviction. The second function of persuasion is to retain this sympathy, and to stimulate interest throughout the presentation of proof.

In the third place, through persuasion the speaker makes a final appeal which will leave a compelling influence, an impulse toward a certain line of action.

It should be remembered that persuasion never means creating an unfair prejudice toward speaker or subject or against opponent. Creating an unfair prejudice is not a legitimate means of convincing; it is not honest, and, as Burke says, "Plain good intention, which is as easily discovered at the first view as fraud is surely detected at last, is, let me say, of no mean force in the government of mankind." Genuine conviction in a worthy cause is in itself persuasive.

Examine the following:

It is with reluctance that I rise to express a disapprobation of any one article of the plan, for which we are so much obliged to the honorable gentleman who laid it before us. From its first reading I have borne a good will to it, and in general wished it success. In this particular of salaries to the executive branch, I happen to differ; and as my opinion may appear new and chimerical, it is only from a persuasion that it is right, and from a sense of duty, that I hazard it. The committee will judge of my reasons when they have heard them, and their judgment may possibly change mine. I think I see inconveniences in the appointment of salaries; I see none in refusing them, but, on the contrary, great advantages.

FRANKLIN: *Before the Constitutional Convention.*

Mr. President, I know how imperfectly I have stated this argument. I know how feeble is a single voice amid this din and tempest, this delirium of empire. It may be that the battle for this day is lost. But I have an assured faith in the future. I have an assured faith in justice and the love of liberty of the American people. The stars in their courses fight for freedom. The Ruler of the heavens is on that side. If the battle to-day go against it, I appeal to another day, not distant and sure to come. I appeal from the clapping of hands and the stamping of feet and the brawling and the shouting to the quiet chambers where the Fathers

gathered in Philadelphia. I appeal from the spirit of trade to the spirit of liberty. I appeal from the Empire to the Republic. I appeal from the millionaire, and the boss, and the wire-puller, and the manager, to the statesman of the elder time, in whose eyes a guinea never glistened, who lived and died poor, and who left to his children and to his countrymen a good name, far better than riches. I appeal from the Present, bloated with material prosperity, drunk with the lust of empire, to another and a better age. I appeal from the Present to the Future and to the Past.

GEORGE F. HOAR: *Philippine Question.*

I have always believed from the very beginning of the war that the first breakdown in this great conflict will, if any breakdown comes, be in the industrial life and in the agricultural field. The military men who are engaged in taking care of that part of the program will see that we get sufficient men in uniform and that we get sufficient men to the front, but I am afraid they are not disposed to give sufficient attention to those things which are necessary to support the men who are in uniform and who are at the front. It is natural for those who are dealing with that feature of the situation to fasten their time and their attention solely upon the question of man power.

But this is not as most previous wars have been, a war merely of armies; it is a war of nations; it is a contention and a conflict between whole peoples, and not merely between great armies.

In former times, until the Revolution in France, wars were carried on by armies, which were often employed and dissociated or disunited in a marked degree at least from the nation itself. The war went forward and the battles were fought without very much strain or without very much readjustment of the national life. But this conflict is distinctly a war between nations. It is one people pitted against another. It calls for the resources and the powers of the people as a whole. No man in this contest can be indifferent to the situation upon the theory that he is not geared up to some activity in connection with the war. Whether he is upon the farm, in the workshop, in the factory, or in the law office, he is in some measure contributing, if he is doing his duty; or if he is not doing his duty, he is menacing this great conflict in which we are now engaged. So it is incumbent upon us to see to it that we do not break down industrially and agriculturally as

much as it is to see that we do not fail to supply the proper men at the front in France.

WILLIAM E. BORAH: *Speech before the Senate*, March 23, 1918.

141. Debate. In preparing for a debate several principles should be kept in mind.

1. Choose a debatable subject, one which has two fairly plausible sides, that will give each group of speakers approximately the same chance to apply the principles of argumentation. The best subjects are those of policy or expediency, for they test both the reasoning and the persuasive powers of the debaters. Avoid questions for which a final conclusion is practically an impossibility; those which give opportunity for little more than discussion over definitions; and those that are not so carefully narrowed as to involve only a single subject — otherwise the issues are manifold and the arguments may not meet. Finally, choose a subject that has interest.

2. Word the question so carefully that it will have the same meaning to both sides; otherwise the two sides will have different questions in mind and the arguments will not meet. It is well for the debaters to hold a preliminary meeting for the purpose of making sure that both sides have a common understanding of the question.

3. Take, if possible, the side of the question you believe to be right. Sincerity in itself is a strong argument. If you have strong convictions either way, keep in mind that the purpose of debate is to arrive at the truth, to weigh and test arguments. Your attitude should not be prejudiced; you should be willing to change your opinion if the arguments indicate that the other side is in the right.

4. In collecting material, remember that much assistance can be gained by talking freely with others about the particular proposition you are to debate, and the general subject to which it belongs. This assistance is twofold. In the first place, you hear the opinions of others and test your own; and in the second place, many articles in news-

papers, books, and magazines will be suggested for your reading. Learn to use the various indexes to periodicals in the library, and read widely on both sides of the question. Prepare to debate the particular issue and nothing else. Work out in detail the strong arguments on your side of the question. Consider what arguments may be offered against you; be prepared to withstand attack and to know the weak points in the arguments of the opponent's side.

5. After you have all your material together, and have grouped and sifted your notes until the main issues of the question are apparent, prepare a careful brief; and from this brief, practice delivering the argument.

6. Since debate requires team work and division of labor, the question must be carefully divided so that each person has his own particular part. In general, the first speaker on each side defines the issues, states his position, outlines the course of the argument for his side, preparing the way for the arguments of his colleagues, and then proceeds, if time allows, to the support of the main question. The second speaker on each side carries on the argument, bringing out the particular points he is to establish. The third speaker presents the final points which clinch the argument. Each speaker should not only be thoroughly familiar with the special phases of the subject treated by his colleagues, but should have also detailed and accurate knowledge of his own particular division of the subject.

7. In rebuttal or refutation, the leader of the negative usually speaks first and the leader of the affirmative last. Each should be alert and quick to point out weaknesses in his opponents' arguments, and ready to defend his own side of the question in whatever points it is attacked. Finally, the last speaker must bring the debate to a close by summarizing the arguments and definitely stating what has been proved from his point of view.

8. In the debate remember that the attitude between opponents should be courteous; resist any temptation to be

sharp or sarcastic. A calm, earnest delivery, free from oratorical flights, is the most convincing.

9. Reproduce exactly, in restating the arguments of opponents. This is a difficult thing to do and requires practice, but the effort is quite worth while.

10. Quotations should be accurate, and should be pertinent and applied fairly. Avoid long quotations, for they break the continuity of the argument.

11. Memorize the brief, not the arguments. The language used in the debate should be extemporaneous, for an argument delivered in memorized language will lack the force and spontaneity which result from the inspiration of the hour.

EXERCISE 47

1. Study the speeches of Brutus and Antony as indicated below. Which is argumentative? Which persuasive? Give your reasons. Point out the arguments in the one and the elements of persuasion in the other.

Brutus. Romans, countrymen, and lovers! hear me for my cause; and be silent that you may hear:

* * * * * * *

I do entreat you, not a man depart,
Save I alone, till Antony have spoke.

* * * * * * *

Antony. Friends, Romans, countrymen, lend me your ears: I come to bury Cæsar, not to praise him.

* * * * * * *

Now let it work! Mischief, thou art afoot,
Take thou what course thou wilt.

Julius Cæsar, III, ii.

2. Prepare a brief for a class debate on one of the following:

(a) Church property should be exempt from taxation.

(b) The United States should grant independence to the Philippines before 19—.

- (c) Secret societies should not be permitted in high schools.
- (d) Labor organizations promote the best interests of workmen.

3. Bring to class a selection found in your reading containing elements of persuasion. Discuss its effectiveness.

4. Write an appeal to a high school audience to support the athletic association.

5. Bring to class two good propositions on questions of general interest. State, in general, what the main arguments are for and against each question, and be prepared to give general references where the subject may be looked up.

6. Point out examples of persuasion in Burke's *Speech on Conciliation*.

7. Write a letter to a friend, the purpose of which is to persuade him to go to college, or to an officer's training camp, or into some work which would give him the experience necessary for some future work you wish him to undertake.

8. Your father is away from home. Write him a letter trying to persuade him:

- (a) To permit you to be pledged to some College fraternity.
- (b) To build a tennis court in the back of your lot.
- (c) To increase your allowance.
- (d) To permit you to make a purchase in which you are interested but of which you think he disapproves.

9. Write an editorial comment on some event of current interest, making it the basis for an argument and an appeal to the public. The following may be suggestive:

- (a) An accident at sea or in some soldiers' training camp.
- (b) A bill before Congress, or state legislature.
- (c) Some recent advance in prices.
- (d) Some school happening.
- (e) A forest fire.
- (f) A radical change in administrative policy.

10. Write an article for a local newspaper setting forth your arguments for or against one or more of these subjects :

- (a) The municipal ownership of the waterworks system of your city or village.
- (b) The establishment of public playgrounds.
- (c) The building of state highways.
- (d) The teaching of sewing in the public schools.
- (e) The levying by Congress of an income tax for raising revenue.
- (f) The membership of every high school student in a village (town or city) improvement society.

11. Write a carefully worded proposition and a complete brief for one of the topics in exercise 10.

12. Arrange the arguments in the brief written in exercise 11, as you think they should be distributed among three debaters.

Oral Practice

13. Write the brief and prepare to give orally one supporting and one opposing argument for each of the following :

- (a) Manual training should be introduced into all high schools.
- (b) Signboard advertising should be abolished.
- (c) The system of direct primary nominations is preferable to that of nomination by caucus and convention.
- (d) Voting should be made compulsory.
- (e) Civics should be a required subject in all high schools.

14. Answer the following questions, concisely, completely, and clearly :

- (a) What constitutes the difference between proof and assertion? Illustrate.
- (b) What is the purpose of the brief? How does it differ from other outlines?
- (c) Explain the content and purpose of each part of the brief.

(d) Explain and illustrate the difference between a proposition and a topic.

(e) Show why a debater should be equally familiar with his opponents' side of the question as with his own.

15. Organize the class for a debate on one of the subjects given below. Select four debaters for each side of the question, and appoint a chairman, time-keeper, and five judges. At the close of the rebuttal, the remainder of the class will take sides for a general discussion. The judges will decide :

(a) Which is the successful team.

(b) Which individual speaker presents the strongest direct argument.

(c) Which speaker is most effective in rebuttal, which in presentation.

(d) In the general discussion which speaker made the most effective point.

(e) On the merits of the question which side of the question is proved.

Suggested propositions are as follows :

(a) The government should continue to operate the railroads after the war.

(b) Corporations should be allowed to contribute to campaign funds.

(c) The aeroplane is more important in war than the submarine.

(d) Internal enemies are more dangerous to the welfare of our country than external enemies.

(e) The opening of stores in the evenings for two weeks before Christmas should be prohibited by law.

142. **Parliamentary Law.** In the conduct of debates, of debating clubs, of societies and organizations, there is need of knowledge of the general directions for business meetings. These general directions are embodied in what is known as parliamentary law, practice in the application of which in your Oral English will prove valuable. Training in conducting and

taking part in business meetings will make you a more valuable member to any organization and better prepare you to take your part in city, state, or national affairs.

143. Purpose of Parliamentary Law. The gradually developed rules of public speaking have grown out of a universal need for management in meetings, clubs, societies, boards, legislatures, Congress, conferences — in fact, wherever people work together in organizations. It gives to a meeting a system by which business may be transacted with dispatch, with fairness to all, and in good order. It is the best means of finding out the will of a gathering, and of taking action in accordance with that will. It must be remembered that the purpose of parliamentary law is to guide, and to serve the purposes for which the meeting is held; that its rules are not, under all circumstances, hard and fast. The good of the meeting must be considered and the rules not allowed to interfere with that good.

Only a few of the simpler rules can be given here, such as will serve to give practice in organizing the class into a meeting for a definite purpose, and in conducting such a meeting. For detailed information and for reference, consult: Robert's *Rules of Order*, Jefferson's *Manual*, or Cushing's *Manual of Parliamentary Practice*, new edition.

144. How to Organize. The following are the steps to be taken in organizing a group of people into a society or club, with offices and rules and a constitution.

1. Any member present may assume the responsibility of calling the meeting to order. He requests the nomination of a temporary chairman and puts a question that the one so named take the chair. The vote is then taken. If the

question is decided in the negative, another nomination is asked for, voted on as before, and so on until a choice is made. When the chairman is elected, he takes the chair and proceeds to the election of a secretary and such other officers as may be required.

2. Motions may be made and voted (1) to effect an organization, (2) to appoint committees, one to draw up a constitution and by-laws, another to nominate permanent officers.

3. Directions may be voted for the committee on constitution, such as, suggestions for the name of the organization, the general purpose and policy of the organization, the amount of dues, membership requirement, etc.

4. Adjournment.

Soon after the organization of the club, the second meeting is held as follows :

1. The temporary chairman calls the meeting to order.

2. The minutes of the last meeting are read, corrected if necessary, and approved.

3. The chairman of the committee on constitution and by-laws reports, proposes a constitution and moves its adoption. Or any other person may make the motion.

4. The secretary then reads the first section for which amendments may be proposed and voted on. The remaining sections are read and may be amended in the same way. The proposed constitution, as amended, is then voted on and carried. By-laws may be adopted in the same manner.

5. The nominating committee reports and the permanent officers are elected, after which the perfected organization may proceed to business.

EXERCISE 48

1. Bring to class a copy of the constitution of some club or society or other organization. Make a study of the constitution and by-laws, preparing to tell the class:

- (a) The difference between the constitution and the by-laws.
- (b) What each deals with.
- (c) How much of each is suitable for a Current Topics Club in your English class, the purpose of which is to give practice in parliamentary law, in public speaking, and to arouse interest in current affairs.
- (d) The points you think of which should be embodied in the constitution of such a club, that it may give opportunity for the best possible practice.

2. Organize your English class into a Current Topics Club, electing temporary officers.

3. With the points suggested in the class discussion in exercise 1, above, draw up the constitution and by-laws for the Current Topics Club. A committee appointed by the temporary chairman will examine the suggested constitutions presented by the members of the class, make a selection, and bring it before the club for acceptance.

145. The Order of Business. The usual order of business in a meeting is as follows:

- 1. Meeting called to order by the chairman or president who says, "The meeting will now come to order."
- 2. Reading of the minutes of the last meeting.
- 3. Reports of the officers and committees.
- 4. Old business. This consists of questions brought up, but not disposed of at the previous meeting.
- 5. New business, consisting of questions proposed for the first time at the meeting in progress.

There may be included in the order of business, roll call of members, program, and in a debating club, oral English club, etc., a critic's report.

146. Duties of Officers. The necessary officers of an organized body are a presiding and a recording officer, a vice-president, and usually a treasurer. These are elected to office by a majority vote of the membership.

THE PRESIDENT

The principal duties of the presiding officer are :

- (a) In general, to represent the organization, declaring its will and following out its commands.
- (b) To open the meeting at the appointed time by taking the chair and calling the meeting to order.
- (c) To announce the business before the meeting in proper order for action.
- (d) To receive and put before the members all motions and questions presented.
- (e) To put to vote all questions regularly moved, and to announce the results.
- (f) To hold the members within the rules of order.
- (g) To announce all communications to the membership.
- (h) To sign all orders of the assembly when so required.

The presiding officer may be seated when reading, but should stand to state a motion or put a question.

THE SECRETARY

The duties of the secretary are :

- (a) To record all proceedings of the organization, and in the absence of the president and vice president to preside and hold an election for a chairman pro tem.
- (b) To notify members of meetings, appointment on committees, and the work of such committees.
- (c) To call the roll, and keep a record of the attendance.
- (d) To read all papers, letters, etc.
- (e) To take charge of all papers, records, and documents of the organization.
- (f) To assist the chairman in counting a vote that seems doubtful.
- (g) To assist, also, by keeping a memorandum of the exact wording of motions proposed, and by following carefully the order of business and questions.

NOTE. The secretary's minutes should include the name of the organization, place, date, and name of presiding officer. They

should be a complete record of the proceedings, all motions voted on, all business transacted, a separate paragraph being used for each order of business. The minutes should be signed and the signature read.

THE VICE PRESIDENT

The main duty of the vice president is to be ready to fill the president's place. He is supposed, also, to assist the president and other officers in arranging meetings and in planning programs.

THE TREASURER

The duties of the treasurer are :

(a) To safeguard the funds and to pay them out on vote of the organization, on written order signed by the president or secretary, or both, according to the rules adopted.

(b) To keep a record of accounts and to be able to tell at any meeting the amount in the treasury.

(c) To collect assessments.

147. The Introduction of Business. The business of an assembly is set in motion by some one of the members who presents either a communication from persons who are not members, or a proposition of his own. Communications which request action on the part of the assembly only, need be considered. These propositions are presented in the form of motions for adoption, and are worded as the mover wishes them adopted. When a member makes any communication to an assembly, whether a statement, a motion, a second, or an address, he must first gain recognition by the chair — "obtain the floor." This he does by rising and addressing the chairman by his title. When the presiding officer recognizes him he may proceed with his business. For example, note the following :

Member: "Mr. President."

Presiding Officer: "Mr. A."

Member: "I move that the club devote its next program to current events of national importance only."

Second Member: "I second the motion."

The presiding officer then states the motion to the assembly. It thus becomes a question for the assembly's decision, may be discussed, and is voted upon.

148. Motions. When a proposition is put before an organization for its adoption, the proposition may be so received that it is immediately put to vote, and adopted or voted down. This is not always the case, however. The members may prefer some other course of procedure than the immediate vote on the question in the form in which it is presented. For this purpose, certain forms of question called subsidiary motions or questions are used. Other motions are: *privileged questions*, *principal questions*, and *incidental questions*.

149. Subsidiary Questions. These are questions which dispose of change, or bring to vote some motion previously made, and are introduced as follows:

1. When an assembly considers a proposition as useless and desires to suppress it temporarily or altogether, the motions used are: *the previous question* and *indefinite postponement*.

2. When an assembly is willing to consider a proposition, but not at the time it is put before the members, because more time for reflection is desired, because further information is needed, or because other matters may be more urgent, the motions *to postpone to some definite time* or *to lay on the table* may be introduced.

3. When an assembly objects to the form of the proposition, though it is in accord with the subject matter, and desires that a more careful consideration be given the prop-

osition to put it in acceptable form, the motion *to refer it to a committee*, is in order.

4. When an assembly is satisfied with the proposition and willing to act upon it, provided a few alterations are made, the motion to make it acceptable in form is *to amend*.

150. Previous Question and Indefinite Postponement. The previous question has come to be used not only to suppress a main question, but also to suppress debate. The form used is:

"Shall the main question be now put?"

A negative vote is a decision not to put the principal question and hence disposes of it for the day; while an affirmative vote used also for the purpose of suppressing debate and discussion, necessitates an immediate vote, without further delay.

The indefinite postponement question suppresses a motion altogether without a direct vote upon it, in such a manner that it cannot be renewed. This motion cannot be amended. It is put in this form:

"I move that the matter be postponed."

"I move that the motion be postponed indefinitely."

151. Motions to Postpone and Lay on the Table. These motions are put when the assembly is willing to consider a question at some later time. The motion to postpone, therefore, is sometimes improperly used to suppress a proposition, by appointing a day which will not arrive until too late for any action to be taken. The motion for indefinite postponement should be used instead. The motion to postpone may be amended, and is introduced as follows:

"I move that this question be postponed until the next meeting."

The motion to lay on the table disposes of a motion until it is renewed. A subject postponed in this way may be taken up at any time convenient for the assembly. When a motion is thus tabled, all other motions connected with it, as *amend*, *postpone*, and *previous question* are tabled with it. The wording for this motion is :

"I move the question be laid on the table."

"I move that the motion be tabled."

152. Refer to a Committee. This motion is useful when further investigation is desired or when the form of the subject matter can best be handled by a committee. The form of this motion is :

"I move that this matter be referred to a committee."

"I move that this motion be referred to the committee on ways and means."

153. Motions to Amend. Amendment may take the form of dividing a complicated question into several questions each voted on separately, with the result that the assembly may approve of some, but not all of the original question, if it so desires. Amendments applying to a proposition are effected in three ways : by inserting or adding certain words ; by striking out certain words, or by striking out and adding others. These forms of amendments are subject to general rules which in their simplest form are as follows :

1. If there are several sections or paragraphs in the proposition, the natural sequence must be followed, beginning at the beginning.

2. Every amendment may be amended but there can be no amendment of an amendment to an amendment. The line must be drawn somewhere, and is fixed by usage after the amendment to the amendment.

3. A question agreed to by an assembly on a vote, either adopting or rejecting an amendment, cannot be altered afterwards. Conversely, whatever is disagreed to by the assembly, on a vote, cannot be moved again afterwards.

4. If a proposed amendment is inconsistent with one already adopted, it may be rejected by the assembly.

The parliamentary form of the question for striking out words is whether the *words shall stand as part* of the original motion, not whether they *shall be struck out*. The manner of stating the question is to read the proposition as it stands; then the words which it is proposed to strike out; and, lastly, the whole passage as it will stand if the amendment is adopted.

On a motion to amend by inserting, the manner of stating the question is similar. First the passage to be amended is read as it stands; then the words to be inserted; and finally the whole passage as it will stand if amended.

If the form of the amendment is to strike out and insert certain words, the manner of stating the question is first to read the whole passage as it stands, then the words to be struck out; and lastly the whole passage with the inserted words.

154. Order and Succession of Questions. The general rule is that when a proposition is before an assembly for consideration, no other motion can be made and be acted upon, before it, unless it be a *privileged question*, a *subsidiary question*, or an *incidental question*.

1. Privileged questions concern the welfare of the meeting and are not in any way related to other motions before the assembly. They are of three kinds: *motions to adjourn*, *motions relating to rights and privileges*, *motions for the orders of the day*.

2. Incidental questions are those which arise out of other questions and hence are decided before them. They are: *questions of order, motions for reading papers, permission to withdraw a motion, suspension of a rule, amendment to an amendment.*

3. The subsidiary question has already been considered.

155. Motion to Adjourn. Only brief directions can be given for the use of privileged questions and incidental questions. It must be remembered that in the case of all motions with but few exceptions, the mover of the motion must rise, address the chair, and be recognized. A motion to adjourn takes the place of all other questions. It may be a motion to adjourn until a definite time or it may be a motion simply to adjourn, as :

"I move that when this meeting adjourn, it adjourn to meet on June 25, at three o'clock."

"I move we adjourn."

"I move the meeting stand adjourned."

If the motion to adjourn is carried, the presiding officer declares the motion carried, and announces that the meeting is adjourned.

156. Questions of Privilege. These questions have to do with requests for information, parliamentary questions, and motions for the comforts and rights of members, and so must be settled before any other questions except, motions for *time of next meeting*, for *adjournment*, and for *recess*. Examples of questions of privilege are: request for a statement of the question pending, to quell disorder, to change rooms, to make more comfortable the seating arrangement, etc. The mover in this case does not have to be recognized by

the chair. His "question of privilege" is recognized. He may say:

"Mr. Chairman, I rise to a question of privilege."

"A question of privilege, Mr. Chairman."

157. Orders of the Day. The purpose of this motion is to have the regular program planned, carried out, or the special business for which the meeting is called, transacted. Its aim is to do away with delay, and it is in order at any time during the meeting. The form is:

"Mr. Chairman, I call for orders of the day."

158. Questions of Order. Points of order are raised whenever a member thinks the procedure is wrong or a rule violated. Examples are, a motion incorrectly stated, by-laws disregarded, wrong person recognized by the chair, speaker not keeping to his subject. The question is introduced by the statement, "I rise to a point of order," to which the chairman responds, "State your point of order." After the statement of the point of order the chairman passes his decision and announces "Your point is well taken." If the decision of the chairman is not satisfactory to the assembly, any member may object and have the question decided by the assembly.

159. Reading Papers. If a member desires to have read any paper relative to a question before the assembly, or to have a non-member address the meeting, he moves that permission be given. The following are the forms used in asking such permission:

"I move that I be allowed to read this article."

"I move that Mr. W. be allowed to present the matter to us."

"I move that the section in question be read by the secretary."

"I move the member read the article."

160. Withdrawal of Motion. A motion, made, seconded, and proposed from the chair, is then in the possession of the assembly, and cannot be withdrawn by the mover if any member objects. Before a motion has been stated by the chairman either the maker or the seconder may withdraw his endorsement. The form for the motion for withdrawal is :

"I move that the maker be allowed to withdraw his motion."

"I move that the motion be withdrawn."

161. Suspension of Rules. When any desired action is rendered impracticable or is prohibited because of the existence of some special rule, it is customary to set aside the rule temporarily, for the purpose of admitting the action. Examples of motions requiring suspension of rules are: to abandon the regular program, to allow a member to continue speaking when his time has expired. Such a motion is worded as follows :

"I move the rules be suspended to permit the member to make his report."

162. Precedence of Motions. In the following list of motions, any motion, moved, seconded, and stated, may be supplanted temporarily by any other motion preceding it on the list; while any listed below it are out of order.

1. Adjourn.
2. Lay on the Table.
3. Previous Question.
4. Postpone to a Definite Time.
5. Refer to a Committee.
6. Amend.
7. Main Question.

EXERCISE 49

1. In accordance with the constitution drawn up in Exercise 48, exercise 3, hold meetings of the Current Topics Club, or Oral English Club organized in your English Class. Plan your programs through a program committee appointed at each meeting. Through a committee which will prepare business and assign to members before the meeting their part in the business, try to introduce all the different kinds of motions explained in the above sections on parliamentary law. Appoint for each meeting a critic who will commend the good points of the meeting in his report, as well as the points of criticism. He should note:

- (a) Of the officers: Their conduct in office and their ability.
- (b) Of the transaction of business: whether parliamentary rules are observed; whether the business is of value.
- (c) Of the program: a general criticism.
- (d) Of the members taking part in the program: their delivery, oral English, subject matter of speech or talk, general impression on audience; preparation, etc.
- (e) General suggestions.

2. Prepare to appear before the club to put some such proposition as the following before them.

- (a) Raising money for and subscribing to three current magazines which you recommend. Explain why you selected the three you have.
- (b) Holding an open meeting for the school as a whole or for some portion of the school.
- (c) Giving a play.
- (d) Holding a public debate.

3. Prepare a debate for a club program. The club will select two teams of three debaters each, and will appoint three judges. At the close of the debate, the club will hold a general discussion of the subject, the whole membership taking part. The club will vote on the method of selecting the debaters. Suggested subjects for debate are as follows:

(a) Current events should be made a part of the course of study in history.

(b) The board of education should provide lunch for high school pupils at actual cost.

(c) The high school should adopt a system of self-government.

4. Prepare a three minute speech on some subject of current interest and give it as your part in the club program.

5. Consulting a manual of parliamentary practice, make a list of the questions which are not debatable; those which are not amendable.

CHAPTER IX

CRITICISM

163. **What is Literature?** In a broad, literal sense, all writing is literature — history, science, poetry, fiction, all recorded language. In a narrower sense, that writing which seeks chiefly to record facts and to spread and preserve information — such as catalogues, records, history, science, textbooks of any kind — is distinguished from literature. This recital of fact may, of course, become the basis for literary effort, since all genuine literary work must rest on a basis of fact. But the mere statement itself is not necessarily and intentionally literary. On the other hand, if the purpose of the writer is to portray life and to give pleasure, the result is likely to be literature. The life portrayed must reflect experiences and emotions common to all times and places. The form, moreover, must be artistic, giving pleasure by its proportion, by its beauty of phrase, and by its harmony of sound. It must appeal to all time and to many places; the writing must, in fact, have universal qualities in order to become literature.

A piece of writing that appeals to succeeding generations is a classic in its own language; and one that appeals to different nations throughout many generations is a world classic. Thus we may name Tennyson's *Idylls of the King* and George Eliot's

Adam Bede among English classics, while among the world classics are the *Iliad*, the Bible, *Don Quixote*, and Shakespeare's dramas.

164. **What is Criticism?** The purpose of criticism is the understanding of literature and the enjoyment of the literary form. The life portrayed, the subject matter of the book, may be involved in experiences and emotions that are obscure or unknown. Criticism undertakes their interpretation. The life may be expressed in characters whose actions are puzzling and whose habits are strange. Criticism should be able to clarify and explain, and try the actions portrayed by the touchstone of reality. Or again, life may be represented through the conflict of passions, or the balancing of emotions. Criticism will weigh the purposes and determine character by the springs of action.

Criticism always tries to penetrate the inner and hidden secrets of the life portrayed. The reader seeks to identify universal truth and beauty with particular forms of truth and beauty within his own experience; that is, you cannot get full value out of a piece of writing until you have weighed and measured it by your own experience and emotions. Criticism at its best is therefore severely personal to each reader; but our personal criticism is greatly aided by the criticism of others who can bring great thoughts, great motives, and deep emotions within our grasp. Sometimes, too, our minds do not respond to certain appeals until some critic has made us sensitive to peculiar phases of thought and feeling; for great literature is profound and infinite in its appeal. We draw from it only to the extent of our individual capacities for thought and feeling.

With an understanding of the matter of literature, should come a sensitiveness for its external beauty of form. The structure of a piece of writing should be such that all parts contribute to the general effect. If you do not feel the unity of form in sentence, paragraph, and chapter, your pleasure is only partial at best. Your criticism searches for this unity and, having found it, makes possible a keener enjoyment of the whole. Beauties of phrase may escape your attention, either because the metaphor is new and strange, or because you cannot penetrate its thought. You should cultivate, in reading, the power to mark each unusual turn of thought and to dwell upon each well-turned phrase. Great literature abounds in striking metaphors. Even common words acquire new meanings as they pass through the mint of great minds. There is a happy mating of familiar words to form eternal phrases. Pope, Milton, Shakespeare, Tennyson, and many others have contributed beauties of expression to our language :

The feast of reason and the flow of soul.

POPE.

The sessions of sweet, silent thought.

SHAKESPEARE.

The baffling eastern scout, the morn.

MILTON.

In notes with many a winding bout

Of linked sweetness long drawn out.

MILTON.

The short and simple annals of the poor.

GRAY.

Men may rise on stepping-stones

Of their dead selves to higher things.

TENNYSON.

This beauty of phrase is worthy of careful study; as your understanding deepens, your pleasure as a reader increases. These phrases often refuse to yield their full measure of enjoyment until their beauty of form and grandeur of thought are revealed. It is, then, the purpose of literary study to bring to the reader's attention the excellence of form and content, to lead the way for the uninitiated by inviting him to hear, to see, to understand, to enjoy.

165. The Matter and the Form. Criticism has to do with both subject matter or sentiment, and the form. You may ask regarding the contents of literature *whether it is true to life*. The purpose of the author will determine how far his writing shall be faithful to real life, how far it shall construct an ideal of life; and it is the critic's function to discover the author's purpose through his work.

When the author has formulated his purpose, it still remains to choose the literary form. The work should assume that form which is best suited to convey the thought with a maximum of ease and pleasure to the reader. A book on the science of agriculture, for example, should not be cast in poetic form. Character delineation cannot be accomplished adequately by verbal description alone; the dialogue and action of the drama are better suited for this purpose. Descriptive writing is well adapted to express the beauties of inanimate nature. In so far as the reader insists upon harmony between form and content, he is establishing for himself a fine sense of discrimination. The uncritical reader may lose himself in the reaches of thought or in the intricacies of form, but thoughtful reading shows their interrelation and thereby proves its value.

166. **The Standard of Judgment.** A correct taste for literary excellence is partly instinctive, partly acquired. Some capacity for the enjoyment of beauty in language must be innate. It is safe to say that no one is without all sense of value in words. Rhythm, cadence, imagery, give pleasure to the dullest and least cultivated. Upon this native sensitiveness may be built a standard of trustworthy judgment through wide reading. Much reading makes comparison possible. As experience with life deepens and knowledge of human nature increases, it becomes continuously more easy to judge whether a book squares with the truth. The right standard of literary judgment must therefore rest in genuine, first-hand experience with life as well as in voluminous reading. The poet Pope's directions are excellent :

You then whose judgment the right course would steer,
Know well each ancient's proper character;
His fable, subject, scope in every page;
Religion, country, genius of his age;
Without all these at once before your eyes,
Cavil you may, but never criticize.
Be Homer's works your study and delight,
Read them by day, and meditate by night;
Thence form your judgment, thence your maxims bring,
And trace the Muses upward to their spring.

POPE: *Essay on Criticism.*

167. **The Author's Personality.** Behind every piece of writing is a life, a person, a man or woman. The particular view of life portrayed by any book depends largely upon the personality of the writer. Great writing lays open a broad view of life common to all men, but this universal life must come to the reader through the individual life of the author.

He can represent life only as he has experienced life. Every mood, every passion, every emotion, every motive, is measured in terms of his personal experience before he embodies it in the imaginary person of the printed page. The test of reality therefore goes home to the personality of the author. Artificial moods, borrowed motives, sham passions, and unreal emotions, which are ascribed to characters, betray themselves readily. They lie unattached in the pages of literature without becoming integral parts of the characters to whom they are ascribed. The writer need not be, probably rarely is, in the particular mood which he assigns to a character at the time he writes; but he must intimately know the mood in order to make it real in his character.

The thoughtful reader demands of the people within books that their lives shall be consistent; that their characters shall have sufficient basis; that their motives shall result in logical action; and that their actions shall have sufficient motive. This impress of genuineness can come only through contact with the author's own personality.

168. Biography and Criticism. In reading, then, it is important to know much about the writer's personality, about his experiences, his character, his training, his view of life, and his purpose in writing. Such knowledge will illuminate any author's work, because all literature is in some degree autobiographical, and some is wholly so. The biography of Dickens is largely contained in his *David Copperfield*, and Carlyle's condition of bodily health is the only adequate explanation of much that he wrote. So completely do men write themselves into their books that where we have lost the records of their

lives, as in the case of Homer or Shakespeare, we boldly proceed to reconstruct their lives out of their books. But the greatest writers have succeeded in concealing their personal histories in the universal life. These are our great books. Homer, the man, is barely more than a myth; Shakespeare, the man, is little known. These great natures have mirrored the universal experiences of mankind so that a reconstruction of their lives results in a superman.

169. The Experiences of the Writer. Those events of which we have been an integral part, give us knowledge, ideas, memories, and emotions. A person who has always lived in luxury has no experience, no personal memories, no concrete ideas, about a life of abject poverty. Such a book as *Up from Slavery* must come out of an experience like that of Booker T. Washington, who has traveled the road described. Whittier's *Snowbound* came out of a New England experience. Cooper's *Sea Tales* could come only out of an extended career at sea; and *The Legend of Sleepy Hollow* could come only out of an intimate acquaintance with Dutch legends and Dutch life. Experience gives knowledge; and knowledge, quickened by imagination, creates literature. There was creative power behind the experience that made Tennyson's *In Memoriam* possible. When the fertile imagination sets up new and ideal combinations from actual experiences, it becomes the power that produces literature.

170. The Character of the Writer. Two writers may use the same experiences as a basis of literary effort, yet differ widely in the treatment. This variation in the result is due to the difference in the character of the authors. Any creative writing is the prod-

uct of experience and character. The character of the writer will determine what incidents he will select from a multitude of events for portrayal. The same subtle, personal force will determine the peculiar interpretation these selected incidents shall have, and where the points of emphasis shall be laid. In proportion, then, as the writer is serious or frivolous, broad or narrow, noble or petty, will the product be great or trivial.

The great poet oftentimes has lived his great poems. The great dramatist fashions his great characters out of the manifold phases of his own great character. Nobility and truth have been characteristic of the world's great writers. Plato, Milton, Wordsworth, Tennyson, Goethe, Longfellow, Emerson, were all men of high character. Brilliancy of diction and skill in rhetorical refinement must fashion the formal beauty of literature; and to some this is the whole of literature. But diction and rhetorical skill alone cannot supply the great elements of strength which character gives. Alexander Pope, Lord Byron, and Heinrich Heine, each had brilliancy and skill, but lacked somewhat the high character that produces the abiding qualities of great literature. Great books usually have their root in great and good men.

171. The Writer's View of Life. All literature portrays some phase of human life. Since this life has infinite variety, no one book can adequately picture all of it or much of it. Each writer selects those elements which he understands. He upholds those theories which are true and real to him. For these reasons it is extremely important to know what views are held by the writer of the book you read. You will ask of Milton, What is the meaning of human

existence? Of Wordsworth, What is the meaning of nature? Of Spencer, Whence came this universe? And each gives his answer through his work in accordance with his view of life. The cheer of Stevenson and the gloom of Carlyle find explanation in the same way; the former, in spite of suffering, saw life through the optimist's eyes; the latter was often without hope. One writer may believe that, on the whole, good triumphs over evil; another will maintain that evil must ultimately prevail; and their writings will be unintelligible until you get at their point of view.

The experiences which supply the materials out of which a writer creates his men and women, are modified by his philosophy of life. If his philosophy is prevalently sane, his favorite creatures will be hopeful, cheerful, and constructive. His men and women will seek to benefit their time and place in accordance with high ideals. If his philosophy is morbid, his favorite creatures are likely to be despondent and cynical. His men and women will emphasize the sad features of life without seeking the amelioration of the common lot. The writer's philosophy of life gives tone to his book.

172. The Purpose of the Writer. It is the business of criticism to find out the purpose of the writer, whether it is earnest or playful, serious or satirical, didactic or entertaining. The author may be classified as Moralist, Humorist, Satirist, Realist, or Idealist. The Moralist proposes to teach, his lesson being right conduct. His characters and incidents all point a moral. The Humorist selects his incidents from the foibles of mankind, and by gentle humor and happy characterization seeks to show the funny side of

things. His prime object is to give pleasure, but the moral is always involved. Without the moral, such writing becomes nonsense. The Satirist likewise seeks his incidents from the weaknesses of mankind, but he seeks to warn against them by exaggerating them. He teaches by showing horrible examples and gives pleasure by the keenness of his wit. The Realist presents life as it is. He is faithful to the reality, believing that we learn by honestly facing the facts of life. He gives pleasure by his fidelity to detail, but pleasure is secondary to truth. The Idealist represents life as it ought to be, believing that the errors of real life will be corrected and avoided when man knows the ideal truth and right. Clearly, then, literature must be judged in the light of the author's purpose.

173. **The Mood of the Writer.** A work may be conceived in mirth, as was *L'Allegro* by Milton and *The Autocrat of the Breakfast Table* by Holmes. Or it may be conceived in piety, as was *The Vision of Sir Launfal* by Lowell; in seriousness, as was *Il Penseroso* by Milton; or in deep religious mood, as was *Paradise Lost*. The critic must seek to enter into the mood in which the writer planned the work.

174. **Impersonal Writing Impossible.** No writer can wholly detach himself from his creations. His characters are necessarily conceived in the light of his own experiences, and their emotions are necessarily emotions that have at some time been comprehended by him. Man is a multitude of personalities. In thought, he is in succession hero, villain, idiot, savant, mere man, and superman. What he is at any given time depends upon the composite of circumstances bearing upon his character. He can for this reason

create from his multiple personality a series of characters by running the gamut of emotions and transferring them to his creatures. But himself he cannot detach. All writing is intensely personal, never wholly impersonal. It is autobiographical when the author is confining himself wholly to his prevailing personality or to his best conception of himself. When he is revealing his ideal self or his conquered self, his writing will appear more detached, but it will not be impersonal.

175. Style. Every mature writer has well-defined habits of expression. He shows individuality in his speech, by using certain words and phrases in a way that is characteristic of him. A phrase receives the stamp of his workmanship by a peculiar meaning. Preference is shown for certain synonyms, or a word receives an individual use. These uniform variations from the speech of other persons give distinction to his work. We say of a quotation from a writer whom we know, "It sounds just like him." That is, we recognize a word or phrase or turn of thought that is peculiar to him. This peculiarity of language by which we recognize the individual writer, is called style.

It has been said that "The style is the man." Style is the habit of the writer. We speak of a *clear* style, a *forceful* style, an *attractive* style, an *ornate* style, a *great* style. We mean that the writer expresses himself clearly; that he habitually uses forceful language; that his language is characteristically pleasing; that he uses many picturesque and striking words. In a great style, or "grand style," the thought moves rapidly, always aided and never hindered by the language; the imagery of words is elevated and individual; the language is simple; the ideas clearly

expressed. Style will be according to the habits of thought, growing unconsciously out of the writer's individuality through free and natural self-expression.

176. Syntax and Grammar. Criticism will sharply insist upon grammatical correctness.

EXERCISE 50

1. Criticisms are given below of Shakespeare, Milton, and George Eliot. Familiarize yourself with the lives of these authors, and determine, so far as you can, whether the criticisms are just :

- (a) Does the critic try to bring out the truth?
- (b) Does he help you to understand the author?
- (c) Does he criticize the matter or the form?
- (d) Is the criticism broad or petty?
- (e) Is his judgment sound?
- (f) Has the critic brought out the author's personality?
- (g) Does he understand the author's point of view? His purpose?
- (h) Is the critic's standard of judgment correct?

EMERSON ON SHAKESPEARE

Shakespeare has no peculiarity, no importunate topic; but all is duly given; no views, no curiosities; no cow-painter, no bird fancier, no mannerist is he: he has no discoverable egotism; the great he tells greatly; the small, subordinately. He is wise without emphasis or assertion; he is strong as nature is strong, who lifts the land into mountain slopes without effort, and by the same rule as she floats a bubble in the air, and likes as well to do the one as the other. This makes that equality of power in farce, tragedy, narrative, and love-songs; a merit so incessant, that each reader is incredulous of the perception of other readers.

SAMUEL JOHNSON ON MILTON

One of the poems on which much praise has been bestowed, is "Lycidas": of which the diction is harsh, the rhymes uncertain,

and the numbers unpleasing. What beauty there is we must therefore seek in the sentiments and images. It is not to be considered as the effusion of real passion: for passion runs not after remote allusions and obscure opinions. Passion plucks no berries from the myrtle and ivy, nor calls upon Arethuse and Mincius, nor tells of rough satyrs and "fauns with cloven heel." Where there is leisure for fiction, there is little grief.

EDWARD EGGLESTON ON GEORGE ELIOT

What peculiarities of George Eliot's are likely to leave a strong impress after her? I answer, she, of all novelists, has attacked the profound problems of our existence. She has taught that the mystery worthy of a great artist is not the shallow mystery device, but the infinite perspective of the great, dark enigmas of nature; that there is a deeper interest in human life seen in the modern, scientific daylight, than in life viewed through a mist of ancient and dying superstitions; that the interest of human character transcends the interest of invented circumstances; that the epic story of a hero and a heroine is not so grand as the natural history of a community. She, first of all, has made cross sections of modern life, and shown us the busy human hive in the light of a great artistic and philosophic intellect.

ADDISON ON MILTON

It is requisite that the language of an heroic poem should be both perspicuous and sublime. In proportion as either of these two qualities is wanting, the language is imperfect. Perspicuity is the first and most necessary qualification; insomuch that a good-natured reader sometimes overlooks a little slip even in the grammar or syntax, where it is impossible for him to mistake the poet's sense. Of this kind is that passage in Milton, wherein he speaks of Satan, —

God and his son except,
Created thing nought valued he nor shunned, —

and that in which he described Adam and Eve, —

Adam the godliest of men since born
His sons, the fairest of her daughters Eve.

JOHNSON ON SHAKESPEARE

Shakespeare is, above all writers, at least above all modern writers, the poet of nature; the poet that holds up to his readers a faithful mirror of manners and of life. His characters are not modified by the customs of particular places, unpracticed by the rest of the world; by the peculiarities of studies or professions, which can operate but upon small numbers; or by the accidents of transient fashions or temporary opinions: they are the genuine progeny of common humanity, such as the world will always supply, and observation will always find. His persons act and speak by the influence of those general passions and principles by which all minds are agitated, and the whole system of life is continued in motion. In the writings of other poets a character is too often an individual: in those of Shakespeare it is commonly a species.

2. Bring to class criticisms of recent books. Weigh the criticism and determine its value.

3. Make a list of papers and periodicals in which book reviews and literary criticism find regular place.

4. Bring to class a specimen of dramatic criticism from your daily paper, and be prepared to defend it or to correct it.

EXERCISE 51

1. Below are given quotations from Milton, Goldsmith, Addison, and Irving. Familiarize yourself with the chief points of interest in the lives of these authors. Determine the following points of criticism so far as they apply to each passage:

(a) What is the author's purpose: to please? to instruct? to persuade?

(b) Is the mood serious, satirical, playful, gloomy?

(c) Do you recognize the author's personal experience?

(d) What is shown concerning his character?

(e) What is the view of life, hopeful or despondent?

(f) Is the style notably clear, obscure, forceful, ornate, pleasing, heavy, rapid, striking?

(g) Is the form suited to the sentiment?

(h) Is the sentiment true?

- (1) When I consider how my light is spent
 Ere half my days, in this dark world and wide,
 And that one talent which is death to hide
 Lodged with me useless, though my soul more bent
 To serve therewith my Maker, and present
 My true account, lest he returning chide;
 "Doth God exact day-labor, light denied?"
 I fondly ask. But Patience, to prevent
 That murmur, soon replies, "God doth not need
 Either man's work or his own gifts. Who best
 Bear his mild yoke, they serve him best. His state
 Is kingly: thousands at his bidding speed,
 And post o'er land and ocean without rest;
 They also serve who only stand and wait."

MILTON: *On His Blindness.*

- (2) Sweet was the sound, when oft at evening's close
 Up yonder hill the village murmur rose;
 There, as I passed with careless steps and slow,
 The mingling notes came softened from below;
 The swain responsive as the milkmaid sung,
 The sober herd that lowed to meet their young;
 The noisy geese that gabbled o'er the pool,
 The playful children just let loose from school;
 The watchdog's voice that bayed the whispering wind,
 And the loud laugh that spoke the vacant mind;
 These all in sweet confusion sought the shade,
 And filled each pause the nightingale had made;
 But now the sounds of population fail,
 No cheerful murmurs fluctuate in the gale,
 No busy steps the grass-grown footway tread,
 For all the blooming flush of life is fled.

GOLDSMITH: *The Deserted Village.*

- (3) We were separated by a storm in the latitude of seventy-three, insomuch, that only the ship which I was in, with a Dutch

and French Vessel, got safe into a creek of Nova Zembla. We soon observed, that in talking to one another we lost several of our words, and could not hear one another at above two yards distance, and that too when we sat very near the fire. After much perplexity, I found that our words froze in the air, before they could reach the ears of the persons to whom they were spoken. I was soon confirmed in this conjecture, when, upon the increase of the cold, the whole company grew dumb, or rather deaf; for every man was sensible, as we afterwards found, that he spoke as well as ever; but the sounds no sooner took air than they were condensed and lost. It was now a miserable spectacle to see us nodding and gaping at one another, every man talking, and no man heard.

We continued here three weeks in this dismal plight. At length, upon a turn of wind, the air about us began to thaw. Our cabin was immediately filled with a dry clattering sound, which I afterwards found to be the crackling of consonants that broke above our heads, and were often mixed with a gentle hissing, which I imputed to the letter *s*. I soon after felt a breeze of whispers rushing by my ear; for these immediately liquefied in the warm wind that blew across our cabin. These were soon followed by syllables and short words, and at length by entire sentences, that melted sooner or later; so that we now heard everything that had been *spoken* during the whole three weeks that we had been *silent*, if I may use that expression. The whole crew was amazed to hear every man talking, and see no man opening his mouth. In the midst of this great surprise we were all in, we heard a volley of oaths and curses uttered in a very harsh voice, which I knew belonged to the boatswain, who had taken his opportunity of cursing and swearing at me, when he thought I could not hear him.

I must not omit the names of several beauties, which were heard now and then, in the midst of a long sigh that accompanied them; as, "Dear Kate!" "Pretty Mrs. Peggy!" "When shall I see my Sue again!" This betrayed several amours which had been concealed until that time, and furnished us with a great deal of mirth in our return to England.

ADDISON: "Frozen Words," adapted from *The Tatler*.

(4) Oh, the grave! the grave! It buries every error, covers every defect, extinguishes every resentment. From its peaceful bosom none but fond regrets and tender recollections. Who can

look down upon the grave even of an enemy, and not feel a compunctious throb that he should ever have warred with the poor handful of earth that lies mouldering before him? But the grave of those we loved, — What a place for meditation! There it is we call up, in long review, the whole history of virtue and gentleness, and the thousand endearments lavished upon us, almost unheeded, in the daily intercourse of intimacy; there it is that we dwell upon the tenderness, the solemn, awful tenderness of the parting scene.

WASHINGTON IRVING.

2. Read the Gettysburg Address. Write a criticism following the outline suggested above in 1 (a)-(h).

3. Bring to class an editorial which merits adverse criticism.

—4. Select a poem from the magazines of the current month, and determine whether it is likely to hold an important place in our body of English poetry.

5. Criticize a short story selected from recent magazine literature.

—6. Make a list of modern authors with whose works you are familiar.

(a) Which writer is most autobiographical? Most true to life?

(b) Which of these books are likely to become English classics?

(c) Which writer has the sanest view of life?

7. Name one or more plays that appear to you to be well constructed. Criticize the sentiments and the development of the action.

8. Name the points of weakness in the so-called yellow fiction. Has it any points of strength?

CHAPTER X

LITERARY FORMS

177. Early Beginnings. Literature has been an early achievement of those nations which have excelled in it. The book of *Genesis* antedates all our knowledge of the history of the Hebrew nation; the *Iliad* and the *Odyssey* grew out of the life of Greece long before its recorded history begins; the *Nibelungen Lied* is the mythical song of prehistoric Germany; and the *Beowulf* takes us back before the dawn of English history. In these nations a love for *song* and *story* appeared before written language was known; their songs and stories have been perpetuated by oral tradition and have later received fixed forms in writing and print.

178. The Literary Impulse. Two impulses are behind all literature: a keen desire for self-expression, and a love for beauty of form.

The sentiments that form the body of literature rest broadly upon human character and experience. (See pp. 279-280.) What we are, what we feel, what we give and receive in social intercourse, what is awakened in us by natural surroundings — whatever enters into our experiences becomes a part of ourselves. Imagination seizes upon our consciousness to mold and quicken. Then comes the instinctive desire to recreate and express. Man longs to

share his emotions, his fancies, his thoughts, his aspirations, — he longs to give himself to others because he is social. This desire for self-expression is the spring of literature.

It is a notable fact that the earliest literary remains of every people are in the form of poetry. This seems to show that early literature was closely related to music. Self-expression was first rhythmic, and therefore literature was first poetry. Emotion entered into self-expression as a matter of course, and this determined the form of expression. We may readily believe that the pleasure of the hearer, as well as that of the singer or reciter, consisted in large measure in the form of expression — the rhythm, cadence, and even intonation. On this pleasure in external beauty of form is based literary workmanship; out of it has grown a variety of literary forms, each developed and perfected by art to please first the hearer and in later day the reader.

179. Forms of Poetry. Both sentiment and art have helped to shape the forms of poetry. The sentiment demands a harmonious form in which thought and feeling and beauty may come to fullest expression. This seeking after the fittest form for the bodying forth of poetic feeling has given rise to three great poetic forms: lyric, epic, and dramatic. Under the *lyric* we have as subdivisions the *ode*, the *sonnet*, and the *elegy*. Under the *epic* we have as subdivisions the *natural epic*, the *literary epic*, the *metrical romance*, and the *ballad*; and under the *dramatic* we have the *dramatic lyric*, the *dramatic narrative*, and the *drama*.

180. Lyric Poetry. Lyric poetry is essentially personal. Its sentiments are from the emotions, pas-

sions, and virtues of mankind, expressed in terms of the writer's own personality. We therefore have lyrics on love, duty, joy, sorrow, patriotism, despair. It is characteristic of the lyric form to be brief and concise; and the sentiment must be noble and sincere.

As examples of the lyric form you should study the following:

Milton: "L'Allegro," "Il Penseroso."

Burns: "To a Mountain Daisy," "Highland Mary."

Wordsworth: "To a Skylark," "The Poet's Mind."

Coleridge: "Christabel."

Shelley: "Indian Serenade," "The Cloud," "To a Skylark."

Keats: "Endymion."

Tennyson: "The Beggar Maid," "On Milton," "Crossing the Bar."

Browning: "Evelyn Hope."

1. *The Ode* is a song addressed to some noble character or virtue. In form it varies from the definite classic model followed by Gray in his Pindaric ode "Awake, Æolian Lyre" to the irregular form used by Wordsworth in his "Ode on the Intimations of Immortality."

Awake, Æolian lyre, awake,

And give to rapture all thy trembling strings.

From Helicon's harmonious springs

A thousand rills their mazy progress take:

The laughing flowers, that round them blow,

Drink life and fragrance as they flow.

Now the rich stream of music winds along,

Deep, majestic, smooth, and strong,

Thro' verdant vales, and Ceres' golden reign:

Now rolling down the steep amain,

Headlong, impetuous, see it pour:

The rocks, and nodding groves re-bellow to the roar.

GRAY.

Our birth is but a sleep and a forgetting :
The soul that rises with us, our life's Star,
Hath had elsewhere its setting,
And cometh from afar :
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home :
Heaven lies about us in our infancy !
Shades of the prison-house begin to close
Upon the growing Boy,
But he beholds the light, and whence it flows,
He sees it in his joy ;
The Youth, who daily farther from the east
Must travel, still is Nature's Priest,
And by the vision splendid
Is on his way attended ;
At length the Man perceives it die away,
And fade into the light of common day.

WORDSWORTH : *Ode on the Intimations of Immortality.*

Lowell's "Memorial Ode" and Van Dyke's "Ode to Music" should be compared as to form.

2. *The Sonnet* (see p. 340) is a lyric of fourteen lines. The Italian sonnet is regular in the extreme, while the so-called Shakespearean sonnet is irregular and free in form. As examples of the sonnet, study Milton's sonnet "On his Blindness" (p. 287) and the following :

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.
I love thee to the level of every day's
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for Right ;
I love thee purely, as they turn from Praise.
I love thee with the passion put to use

In my old griefs, and with my childhood's faith.
 I love thee with a love I seemed to lose
 With my lost saints, — I love thee with the breath,
 Smiles, tears, of all my life! — and, if God choose,
 I shall but love thee better after death.

ELIZABETH BARRETT BROWNING: *Sonnets from the Portuguese.*

3. *The Elegy* is a lyric of mourning. It may contain a personal tribute to the object of mourning; it may be severely melancholy; or again it may use the figurative shepherd's pipe of mourning which is also called a *pastoral* elegy. Originally an elegy meant any poem using the elegiac meter, which consists of two verses of dactylic hexameters (see § 225, 9, p. 337) of which the second has an awkward pause in the middle, due to the cutting off (catalexis) of the last syllable of the third foot. The last foot of the second verse is also catalectic. The modern elegy ignores this metrical restriction. As an example, note the following:

ON THE DEATH OF THE POET THOMSON

In yonder grave a druid lies,
 Where slowly winds the stealing wave;
 The year's best sweets shall duteous rise
 To deck its poet's sylvan grave.
 * * * * *

Then maids and youths shall linger here,
 And, while its sounds at distance swell,
 Shall sadly seem in pity's ear
 To hear the woodland pilgrim's knell.
 * * * * *

And see — the fairy valleys fade;
 Dun night has veiled the solemn view!
 Yet once again, dear parted shade,
 Meek nature's child, again adieu!

The genial meads, assigned to bless
Thy life, shall mourn thy early doom;
Their hinds and shepherd-girls shall dress,
With simple hands, thy rural tomb.

Long, long, thy stone and pointed clay
Shall melt the musing Briton's eye:
O vales and wild woods! shall he say,
In yonder grave your druid lies!

WILLIAM COLLINS.

As examples of the elegy, study Milton's "Lycidas" and Gray's "Elegy Written in a Country Churchyard."

181. **Epic Poetry.** An epic poem is a narration of an extended series of events so related that they make a connected story. Narration is the characteristic feature. The story is partly told by the characters themselves. This gives dramatic interest and vividness.

- 1. *The Natural Epic* is evolved out of the folk-songs and legends of a people, and comes into being as an expression of national sentiment and story. This was true of the *Iliad* and the *Odyssey*, the *Nibelungen Lied* and the *Beowulf*. Each celebrates the deeds of national heroes and weaves about them the songs and legends which had become the traditional possession of the country.

2. *The Literary Epic* is an imitation of the natural epic. It is worked out by the literary artist, who invents most of the incidents and fashions many of the songs and legends, all on the great models of the natural epic.

As examples of the literary epic, we have Milton's *Paradise Lost* and Arnold's *Sohrab and Rustum*. Pope's *Rape of the Lock* is a mock epic. Longfellow's

Hiawatha may be freely classed as an epic, although it is not wholly faithful to the classical models.

3. *The Metrical Romance* is a narrative poem treating of knighthood, adventure, and love. The best available examples are Tennyson's *Idylls of the King*, Lowell's *Vision of Sir Launfal*, and Scott's *Marmion*. Study the *Vision of Sir Launfal* as a model.

4. *The Ballad* is a short narrative poem. It is confined to one incident, and may be compared to single incidents in any natural epic. It is quite conceivable that such a series of ballads as those which circle about the deeds of Robin Hood might have formed a great natural epic; but conscious literary art has apparently made this impossible now.

As examples of the ballad, study the ballad on page 142, Longfellow's "Wreck of the Hesperus," Browning's "Hervé Riel," and "Robin Hood's Death."

5. There are a few poems that cannot be classified strictly as epics, but may be loosely brought together under the head of *metrical narratives*. The best known are Longfellow's *Evangeline*, Goldsmith's *Deserted Village*, Meredith's *Lucile*, and Saxe's *Katrina*.

182. **Dramatic Poetry.** In dramatic poetry the incidents and actions are all objectified in the character of the actor. The incident is not related but is made to occur in our presence; instead of a description of the motives, details, and results of an act, we see the act taking place before us. All descriptions in the name of the poet are restricted to stage directions and are not essential parts of the poem.

There are a few poems that are fundamentally

dramatic with strong lyrical characteristics. Hood's "Song of the Shirt" is an example.

Other poems have a marked narrative character. Coleridge's *Ancient Mariner* is an illustration. These may be classed as clearly defined dramatic poems rather than as dramas.

183. Drama. Drama is a form of writing in which the characters are made to work out the plot while the author himself remains hidden from view. Drama deals with human events, and differs from narration in that it is designed for production on the stage, and in that the story is told through speech and action. If there is a lyrical note, it rests in the emotions and sentiments of the characters in the play. The author may speak only through the actors, thus remaining for the most part concealed. As a result, the appeal of the drama is immediate, personal, and concrete.

184. Tragedy. Drama is divided into two main classes, tragedy and comedy. Tragedy deals with the serious side of life and represents a conflict between physical or spiritual forces, the end of which is an unhappy one. The hero is brought to disaster through his own misdeeds or faulty judgment. Tragedy is written preferably in verse; its theme requires lofty language. Examples are Shakespeare's *Macbeth* and *Julius Cæsar*.

185. Comedy. Comedy presents a cheerful or humorous view of life. In this case the conflict is not serious; it is merely amusing and grows out of the inconsistencies, weaknesses, and foibles of humanity. The ending is happy, leaving the reader in a cheerful frame of mind. Because comedy is nearer to daily life, it is written in simpler language and oftenest in prose. Examples are Shakespeare's *As You Like*

It, Goldsmith's *She Stoops to Conquer*, and Sheridan's *The Rivals*.

186. **Tragi-Comedy.** A third kind of drama, neither wholly tragedy nor wholly comedy, is the tragi-comedy or reconciling drama in which appear some of the characteristics of both tragedy and comedy. Its tone is prevailingly serious; but there are scenes of a lighter humorous nature to relieve the tension. A tragic ending is foreshadowed, but forces enter to avert it and the play ends happily. Examples of this type of play are Shakespeare's *Merchant of Venice* and *The Tempest*, and Augustus Thomas's *The Witching Hour*.

187. **Parts of the Drama.** In structure the tragedy is far more orderly than the comedy, in which the events are often loosely arranged and connected. The tragedy, as ideally constructed, consists of two main parts: one consists of the events which produce the complications of the plot; the other, of the events which unravel these complications. The first constitutes the rising movement; the second, the falling. The climax is the point where the forces governing the rising movement are overpowered by the opposing force which, from that point, dominates the falling movement. The events leading up to the climax form two distinct parts: the introduction and the rising movement. The resolution likewise has two parts: the fall of the action, or falling movement, and the catastrophe.

188. **The Introduction.** The function of the introduction is to place before the spectator or reader such circumstances of time, place, or conditions as are necessary for the understanding of the play; to introduce the characters; and to strike the keynote

of the play. The end of the introduction is marked by the beginning of the action of the play. Note in *Macbeth* that the first scene strikes the keynote of the play, suggesting the weird and supernatural and a general confusion; and that the second scene acquaints the reader with the condition of affairs in Scotland and introduces the characters. In *Julius Cæsar* the introduction fixes the scene and the time, gives the tone of the action in the quarrel between the tribunes and the plebeians, and foreshadows the complications in the conversation between Brutus and Cassius.

189. The Rising Movement. The rising movement begins when the leading characters receive the proper stimulus to action — the “exciting force” which starts the dramatic conflict. In *Macbeth* this consists of Macbeth’s meeting with the witches, when is suggested to him the thought which impels him to choose his future course of action. In *Julius Cæsar* the exciting force which moves Brutus to action is made up of the persuasion of Cassius, Cæsar’s ambition, and Casca’s report.

The exciting force once started, the rising movement with its various complications advances, until the forces which have predominated meet a counter-force sufficient to check them. In *Macbeth* the hero meets with success until Fleance escapes and thus frustrates his plans. During the rising movement the opposing forces — Malcolm’s flight to England, Macduff’s refusal to attend the coronation — are set to work. In *Julius Cæsar* the rising movement ends just after the assassination of Cæsar.

190. The Climax. The moment of highest interest is the climax. It is the turning-point of the play,

the culmination of the rising movement, the end of the complications, and the beginning of the process of unraveling. In *Julius Cæsar* the climax is the fatal blow struck by Brutus; in *Macbeth* it is marked by the report made to Macbeth, "Fleance is 'scaped."

191. The Falling Movement. The falling movement consists of the preparation for the end of the action. The hero, who has controlled forces during the rising movement, here becomes powerless and subject to the will of fate; the end is foreshadowed. In *Julius Cæsar*, Cæsar's spirit as represented in Antony, Lepidus, and Octavius works as an avenging force. In *Macbeth* forces foreshadowed by the ghost of Banquo, by the attitude of Macduff and the lords of Macbeth's court, and by the change in the witches in their treatment of Macbeth, control Macbeth's future.

192. The Catastrophe. The catastrophe of the drama is the end of the action — brief and simple. The spectator or reader is here satisfied that justice has been meted out, that the fate of those involved was inevitable. The death of Brutus atones for the murder of Cæsar; Macbeth pays the penalty of his own tragic struggle, of his moral disintegration, at the hands of Macduff.

193. Other Dramatic Forms. Other forms of the drama are:

1. *The Farce*, a form of comedy consisting of greatly exaggerated characters involved in situations which are ridiculous in the extreme.

2. *The Miracle Play*, a play based upon the lives of the saints or stories from the Bible, representing a conflict between human will and divine will.

3. *The Morality Play*, a play the purpose of which

was to teach a lesson by means of representing vices and virtues, personified, in conflict.

4. *The Masque*, a simple play usually given as a court entertainment. It was characterized by simple plot, pastoral scenes and characters (masked), formal dances, and songs. Milton's *Comus*, the finest masque in the English language, is an example of the masque at its best, lofty in tone and moral, and perfect in construction.

5. *The Interlude*, a simple play, comic in nature, performed during the intervals of entertainments.

194. **The Novel.** The novel is the outgrowth of various forms of literature. In order of development, there came into English literature first, the epic; second, the romance; third, the drama; fourth, the essay; and then the novel. The epic depicted the experiences of human life. The romance introduced an imaginative element and made wonderful and interesting stories on themes of chivalry, love, romance, history, or, in fact, on any subject it chose. The essay took up a wide range of subjects and adapted a style to the subject, both style and subject reflecting the personality and interests of the author. The drama added soul processes and presented man's emotional experiences. All these contributions to literature, the novel makes use of, and as a result it depicts real life by presenting incidents of all kinds, various phases of character, and human experiences and interests. Its scope is broad; its possibilities are boundless; but however varied, it must be true to life.

195. **The Purpose of the Novel.** The purpose of the novel is primarily to amuse. It aims, in addition, to instruct and to reform. It may present a historical picture, advocate a certain line of conduct, teach a

moral lesson, picture life as it has been or is, or set forth an author's views on certain phases of life. It aims always to interest the reader in the characters as much as in the plot.

196. The Elements of the Novel. In the development of its theme every novel makes use of the same means: setting, plot, characters, and style.

197. The Setting. The setting of a novel gives the time and place of the action, and states such other conditions as are necessary for the understanding of the period in which the action takes place. It also supplies an environment, which helps to explain the traits of character delineated. The purpose of the setting is to give whatever may be essential to the clear understanding of the story.

198. The Plot. The plot is the story. It consists of a series of incidents interrelated and more or less complex in nature. Often there is more than one plot. Associated with the main story or plot there is a subplot — a story within a story. Just as in the drama, the plot in the novel represents a conflict of some kind, and may be simple or complex, trivial or serious, comic or tragic. The main requirements of the plot are that it shall be interesting, original, probable, consistent; that it shall hold the reader in suspense; and shall in the end make satisfactory explanation of all complications and mysteries. Thus you will see that the relationship between the novel and the drama is so close that the novel easily lends itself to dramatization.

199. The Characters. In the novel, some characters take a more important part than others, just as in actual life some people are more active and more essential in the world's progress than others. Char-

acters most important to the development of the plot are called principal characters; all others, minor. The minor characters are often introduced merely as a setting for the others — character foils, for the most part. Sometimes they are in themselves interesting personalities. The author acquaints the reader with his characters in various ways: by what they themselves do and say; by what others say of them; by descriptions; and by expositions in which their distinctive characteristics are analyzed.

200. The Style. The style of a novel means all that the term means in connection with other forms of literature (see § 175, p. 283). It includes the author's diction, his individual, characteristic mode of expression, and such qualities as humor, pathos, and strength. The style must adapt itself to the portrayal of that particular phase of life of which the novel treats.

Discuss from the standpoint of setting, plot, sub-plot, characters, and style, one or more of the following:

Quentin Durward.

A Tale of Two Cities.

The Vicar of Wakefield.

Ivanhoe.

Cranford.

David Copperfield.

Henry Esmond.

Silas Marner.

201. The Essay. The essay is a form of prose composition by means of which the author sets forth his thoughts and feelings on subjects of interest to mankind. Bacon defined his essays as "certain brief notes set down rather significantly than curiously; not vulgar, but of a kind whereof men shall find much in experience and little in books." Essays deal with ideas and principles, discussing them from the writer's point of view. The purpose of the essay

is to entertain, to instruct, or to reform. It may be long or short, formal or informal. The formal essay, having instruction for its aim, sets forth definite information in an orderly, accurate manner. Of this type of essay those of Macaulay, Carlyle, and Emerson are notable examples. The author of the formal essay gives deep thoughts to his subject, makes use of the available sources of information concerning it, and then presents an organized discussion, stating his own convictions.

The informal essay is the type of essay for which Addison, Steele, and Lamb are famous. Its charm lies in the easy manner in which the author states his meditations concerning mankind, his convictions, his likes and dislikes, his whims and fancies. In effect the informal essay is almost conversational.

202. Style in the Essay. Since the essay has a wide scope in subject matter, dealing with subjects ranging from deep moral questions to those of the most trifling nature, the style must be varied and flexible. It must have an ease and charm to fascinate the reader, and a clearness and simplicity that will make the subject matter readily comprehensible. Moreover, the style must be in keeping with the thought of the essay, light and gay, or serious and slow in movement, as the thought is trivial or grave.

203. Classes of Essays. There are four general classes of essays, as follows:

1. *Narrative Essays*, which relate a series of events, as a biography or historical sketch. **EXAMPLES:** Macaulay's *Warren Hastings*, *Life of Johnson*.

2. *Critical Essays*, which deal with art and literature. **EXAMPLES:** Lowell's *Among My Books*; Mabie's *Essays in Criticism*.

3. *Reflective Essays*, dealing with subjects of universal interest and purposing to instruct. **EXAMPLES:** the essays of Bacon.

4. *Informal Essays*, giving the author's individual ideas and opinions. **EXAMPLES:** Lamb's *Essays of Elia* and the essays of Stevenson.

Study the following essay as an example of the essay form.

OF STUDIES

Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business. For expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshalling of affairs, come best from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules, is the humor of a scholar. They perfect nature, and are perfected by experience: for natural abilities are like natural plants, that need proyning, by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men condemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them, and above them, won by observation. Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments, and the meaner sort of books; else distilled books are like common distilled waters, flashy things. Reading maketh a full man; conference a ready man; and writing an exact man. And therefore, if a man write little, he had need have a great memory; if he confer little, he

had need have a present wit; and if he read little, he had need have much cunning, to seem to know that he doth not. Histories make men wise; poets witty; the mathematics subtile; natural philosophy deep; moral grave; logic and rhetoric able to contend. *Abeunt studia in mores* (Studies pass into and influence manners). Nay, there is no stond or impediment in the wit but may be wrought out by fit studies: like as diseases of the body may have appropriate exercises. Bowling is good for the stone and reins; shooting for the lungs and breast; gentle walking for the stomach; riding for the head; and the like. So if a man's wit be wandering, let him study the mathematics; for in demonstrations, if his wit be called away never so little, he must begin again. If his wit be not apt to distinguish or find differences, let him study the Schoolmen; for they are *cymini sectores* (splitters of hairs). If he be not apt to beat over matters, and to call up one thing to prove and illustrate another, let him study the lawyer's cases. So every defect of the mind may have a special receipt.

BACON.

Discuss the essays in a recent number of *The Atlantic Monthly* or *The North American Review*, from the standpoint of subject, structure, style, classification. Compare these with Bacon's "Of Studies," and with the essays of Addison and Steele in the *Sir Roger de Coverley Papers*.

204. Letters. The "gentle art of letter-writing" was a development dating its beginning from the middle of the sixteenth century. Through the medium of the letter, great men like Scott, Thackeray, Lowell, Stevenson, Irving, Dickens, Cowper, Washington, and Phillips Brooks have given us faithful representations of their true selves, and have left choice compositions worthy of a distinct place among the forms of literature. Too often the works of writers of distinction convey a false impression, or at least do not create the true impression of their personal-

ities and characters; and it is only through their letters, "their heart's productions," that their real personalities have been appreciated. The correspondence of Swift, for instance, proves him to be much more agreeable than his works would lead us to believe; and Pope, who was described as a "jealous, peevish, waspish little man," shows in his letters many lovable qualities. The writings Lord Chesterfield published have passed almost entirely from the thought of men, but Lord Chesterfield is known to us as a distinct personality through his letters.

Since letters give us glimpses into the thoughts, feelings, and lives of men, they are in themselves interesting reading, aside from any service they perform. In the letters which follow, note that they reflect the interests and tastes and personalities not only of the authors but of the recipients as well. Note also that the distinctive style of each author is as evident here as in his conscious literary efforts, and that often the style is the more charming because of the lack of any conscious effort for self-expression.

Study these letters and write five letters, using these as models. (See pp. 342-351.)

I

JONATHAN SWIFT TO JOSEPH ADDISON

Dublin, July 9, 1717.

I should be much concerned if I did not think you were a little angry with me for not congratulating you upon being Secretary. But I choose my time, as I would to visit you, when all your company is gone. I am confident you have given ease of mind to many thousand people, who will never believe any ill

can be intended to the Constitution in Church or State while you are in so high a trust; and I should have been of the same opinion, though I had not the happiness to know you.

I am extremely obliged for your kind remembrance some months ago by the Bishop of Derry, and for your generous intentions, if you had come to Ireland, to have made party give way to friendship by continuing your acquaintance. I examine my heart, and can find no other reason why I write to you now besides that great love and esteem I have always had for you. I have nothing to ask you either for any friend or for myself. When I conversed among Ministers, I boasted of your acquaintance, but I feel no vanity from being known to a Secretary of State. I am only a little concerned to see you stand single; for it is a prodigious singularity in any court to owe one's rise entirely to merit. I will venture to tell you a secret — that three or four more such choices would gain more hearts in three weeks than all the methods hitherto practised have been able to do in as many years.

It is now time for me to recollect that I am writing to a Secretary of State, who has little time allowed him for trifles. I therefore take my leave, with assurances of being ever, with the truest respect, etc.,

Yours,

JONATHAN SWIFT.

II

SAMUEL JOHNSON TO LORD CHESTERFIELD

TO THE RIGHT HONORABLE THE EARL OF CHESTERFIELD

February 7, 1755.

My Lord:

I have been lately informed by the proprietor of the *World* that two papers, in which my Dictionary is recommended to the public, were written by Your Lordship. To be so distinguished is an honor which, being very little accustomed to favors from the great, I know not well how to receive, or in what terms to acknowledge.

When, upon some slight encouragement, I first visited Your Lordship, I was overpowered, like the rest of mankind, by the

enchantment of your address, and could not forbear to wish that I might boast myself *Le vainqueur du vainqueur de la terre*; that I might obtain that regard for which I saw the world contending; but I found my attendance so little encouraged that neither pride nor modesty would suffer me to continue it. When I had once addressed Your Lordship in public, I had exhausted all the art of pleasing which a retired and uncourtly scholar can possess. I had done all that I could; and no man is well pleased to have his all neglected, be it ever so little.

Seven years, my Lord, have now passed, since I waited in your outward rooms, or was repulsed from your door; during which time I have been pushing on my work through difficulties of which it is useless to complain, and have brought it at last to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favor. Such treatment I did not expect, for I never had a patron before.

The shepherd in Virgil grew at last acquainted with Love, and found him a native of the rocks.

Is not a patron, my Lord, one who looks with unconcern on a man struggling for life in the water, and when he has reached ground encumbers him with help? The notice which you have been pleased to take of my labors, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary, and cannot impart it; till I am known, and do not want it. I hope it is no very cynical asperity not to confess obligations where no benefit has been received, or to be unwilling that the public should consider me as owing that to a patron which Providence has enabled me to do for myself.

Having carried on my work thus far with so little obligation to any favorer of learning, I shall not be disappointed though I should conclude it, if less be possible, with less; for I have been long wakened from that dream of hope in which I once boasted myself, with so much exultation,

My Lord,

Your Lordship's most humble,
Most obedient servant,

SAM. JOHNSON.

III

BENJAMIN FRANKLIN TO GEORGE WASHINGTON

Passy, 5 March, 1780.

Sir:

I have received but lately the letter Your Excellency did me the honor of writing to me in recommendation of the Marquis de Lafayette. His modesty detained it long in his own hands. We became acquainted, however, from the time of his arrival at Paris; and his zeal for the honor of our country, his activity in our affairs here, and his firm attachment to our cause and to you, impressed me with the same regard and esteem for him that Your Excellency's letter would have done, had it been immediately delivered to me.

Should peace arrive after another campaign or two, and afford us a little leisure, I should be happy to see Your Excellency in Europe, and to accompany you, if my age and strength would permit, in visiting some of its ancient and most famous kingdoms. You would, on this side of the sea, enjoy the great reputation you have acquired, pure and free from those little shades that the jealousy and envy of a man's countrymen and contemporaries are ever endeavoring to cast over living merit. Here you would know and enjoy what posterity will say of Washington, for a thousand leagues have nearly the same effect with a thousand years. The feeble voice of those groveling passions cannot extend so far either in time or distance.

At present I enjoy that pleasure for you, as I frequently hear old generals of this martial country, who study the maps of America, and mark upon them all your operations, speak with sincere approbation and great applause of your conduct, and join in giving you the character of one of the greatest captains of the age. I must soon quit this scene, but you may live to see our country flourish, as it will amazingly and rapidly after the war is over; like a field of young Indian corn, which long fair weather and sunshine had enfeebled and discolored, and which in that weak state, by a thunder-gust of violent wind, hail, and rain, seemed to be threatened with absolute destruction; yet the storm being past, it recovers fresh verdure, shoots up with double vigor, and delights the eye, not of its owner only, but of every observing traveler.

The best wishes that can be formed for your health, honor, and happiness, ever attend you from

Yours, etc.,

B. FRANKLIN.

IV

CHARLES LAMB TO WILLIAM WORDSWORTH

January 30, 1801.

I ought before this to have replied to your very kind invitation into Cumberland. With you and your sister I could gang anywhere; but I am afraid whether I shall ever be able to afford so desperate a journey. Separate from the pleasure of your company, I don't now care if I never see a mountain in my life. I have passed all my days in London, until I have formed as many and intense local attachments as any of you mountaineers can have done with dead nature. The lighted shops of the Strand and Fleet Street, the innumerable trades, tradesmen, and customers, coaches, wagons, playhouses; all the bustle and wickedness round Covent Garden; the watchmen, drunken scenes, rattles; life awake, if you are awake, at all hours of the night; the impossibility of being dull in Fleet Street; the crowds, the very dirt and mud, the sun shining upon houses and pavements, the print-shops, the old book-stalls, parsons cheapening books, coffee-houses, steams of soups from kitchens, the pantomimes — London itself a pantomime and a masquerade — all these things work themselves into my mind, and feed me without a power of satiating me. The wonder of these sights impels me into night walks about her crowded streets, and I often shed tears in the motley Strand from fulness of joy at so much life. All these emotions must be strange to you; so are your rural emotions to me. But consider, what must I have been doing all my life not to have lent great portions of my heart with usury to such scenes?

My attachments are all local, purely local; I have no passion — or have had none since I was in love, and then it was the spurious engendering of poetry and books — to groves and valleys. The rooms where I was born; the furniture which has been before my eyes all my life; a bookcase which has followed me about like a faithful dog — only exceeding him in knowledge — wherever I

have moved; old chairs; old tables; streets, squares, where I have sunned myself; my old school — these are my mistresses; have I not enough without your mountains? I do not envy you. I should pity you, did I not know that the mind will make friends of anything. Your sun, and moon, and skies, and hills, and lakes affect me no more, or scarcely come to me in more venerable characters, than as a gilded room with tapestry and tapers, where I might live with handsome visible objects. I consider the clouds above me but as a roof beautifully painted, but unable to satisfy the mind; and, at last, like the pictures of the apartment of the connoisseur, unable to afford him any longer a pleasure. So fading upon me, from disuse, have been the beauties of Nature, as they have been confinedly called; so ever fresh, and green, and warm are all the inventions of men and assemblies of men in this great city. I should certainly have laughed with dear Joanna.

Give my kindest love, and my sister's to D. and yourself, and a kiss from me to little Barbara Lewthwaite. Thank you for liking my play.

C. L.

V

CHARLES DICKENS TO MARK LEMON

H. W. Office, July 2, 1856.

My dear Mark:

I am concerned to hear that you are ill, that you sit down before fires and shiver, and that you have stated times for doing so, like the demons in the melodramas, and that you mean to take a week to get well in.

Make haste about it, like a dear fellow, and keep up your spirits, because I have made a bargain with Stanny and Webster that they shall come to Boulogne to-morrow week, Thursday the 10th, and stay a week. And you know how much pleasure we shall all miss if you are not among us — at least for some part of the time.

If you find any unusually light appearance in the air at Brighton, it is a distant refraction — I have no doubt — of the gorgeous and shining surface of Tavistock House, now transcendently painted. The theatre partition is put up, and is a work of such terrific solidity that I suppose it will be dug up, ages hence, from

the ruins of London, by that Australian of Macaulay's who is to be impressed by its ashes. I have wandered through the spectral halls of the Tavistock mansion two nights, with feelings of the profoundest depression. I have breakfasted there, like a criminal in Pentonville, only not so well. It is more like Westminster Abbey by midnight than the lowest-spirited man — say you at present, for example — can well imagine. . . .

They will be full of sympathy and talk about you when I get home, and I shall tell them that I send their loves beforehand. They are all enclosed. The moment you feel hearty, just write me that word by post. I shall be so delighted to receive it. Ever, my dear boy,

Your affectionate friend.

VI

R. L. STEVENSON TO SIDNEY COLVIN

Yacht Casco, Anaho Bay, Nukahiva,
Marquesas Islands (July, 1888).

My dear Colvin:

From this somewhat — ahem! — out-of-the-way place I write to say "How d'ye do?" It is all a swindle: I chose these isles as having the most beastly population, and they are far better and far more civilized than we. I know one old chief Ko-o-amua, a great cannibal in his day, who ate his enemies even as he walked home from killing 'em, and he is a perfect gentleman, and exceedingly amiable and simple-minded; no fool, though.

The climate is delightful, and the harbor where we lie one of the loveliest spots imaginable. Yesterday evening we had near a score of natives on board; lovely parties. We have a native god; very rare now. Very rare, and equally absurd to view.

This sort of work is not favorable to correspondence: it takes me all the little strength I have to go about and see, and then come home and note, the strangeness around us. I shouldn't wonder if there came trouble here some day, all the same. I could name a nation that is not beloved in certain islands — and it does not know it! Strange; like ourselves, perhaps, in India! Love to all, and much to yourself.

R. L. S.

VII

A FATHER TO HIS ENLISTED SON

I was not surprised to learn from your letter that you had finally decided to enlist in your country's service; and I found myself at once in a turmoil of conflicting emotions. I wonder if I can tell you just how I felt. I was proud of you, my son. I realized that you had for months and months been revolving and re-revolving this question in your mind, and that this decisive step had not been precipitously taken. You had talked it over repeatedly with me, and even more frequently with your mother. You had listened with eager attention to the advice of those of your friends who were older, as well as of those who are of your own age. We were all pretty unanimous, you know, in opposing your plan. We honestly thought that, as you are only eighteen years old, and as your education is incomplete, further training in school and college would make you more efficient in the aid that you could later render your country. We thought that in later years — when we have emerged from the welter of this relentless war, and when the world has once more swung back into sanity and repose — you would keenly regret the loss of your diploma and this grim interruption of all your school associations.

Perhaps we were wrong. We older folk, we are discovering, have been wrong in many, many things. The shadows of war that have hung over this darkened earth ever since August, 1914, have shown us that we had for years and years been groping through ignorance and gloom, all unconscious of the errors and the misconceptions in which we were so deeply and so unwittingly enshrouded. Perhaps these present war-shadows through which we are now threading our unknown way are in reality no deeper and no less perplexing and menacing than those through which we had previously walked in the bold assurance of ignorance and error. The facts were before us, but we refused to face them. Prussia had for years been preaching its soulless doctrine of Pangermanism. Treitschke and Nietzsche and Bernhardt had boldly proclaimed a philosophy which was in harmony with the nefarious plans of the Junkers and the war-lords. Men with the boldness and the intelligence of M. Chéradame saw these dangers and proclaimed a general warning. But what did such an abstract view as Pangermanism mean in face of the concrete interests in which our trivial

lives were centred — the fatuous game of piling up dollars, the relative merits of the popular 'movie' actors, the batting averages of the prominent baseball players, the securing of a high place in society's column?

Then I realized, too, how inaccurate and false had been my own analysis of international questions. I had for years felt that civilization had brought us to a plane where war was no longer possible. I think I must have told you of a conversation I had with the president of our company in June, 1914. He had just returned from Europe, where he had, as he thought, been able to gauge accurately the temper of the European peoples. He knew that there were bitter national hatreds, and that the war in the Balkans had produced a maze of perplexities which might, in an ancient and less humane order of affairs, have led to a clash of swords among the major powers. But through the years he had been soothed with the lotus and the poppies of the Hague Conferences, and he, like the rest of us, had felt that all such difficulties would be smoothed out by diplomatic assurances or friendly arbitration. Moreover, he had been thoroughly convinced that the great bankers of the nations, realizing the vast network of credits and loans, would never again consent to a declaration of war. All this he came back to repeat to our confiding and credulous ears. He had no trouble in convincing us that he was right. We, ourselves, had long been lulled by the same false siren tunes that had beguiled him from the bare and palpable truth.

For my own part, I had gone even further. I felt that we had reached a plane of humanity that would in a few years make disarmament quite practical. I had actually believed the optimistic utterances of the Massachusetts Peace Society and the International Conciliation pamphlets.

I mention these errors, my son, to let you see that, while I opposed your enlistment at this time, I opposed it less vigorously than I should have done if confidence in my previous judgments had not been so rudely shattered by the crashing thunders of 1914. If I had been wrong in this analysis of international conditions, might I not also be wrong in this question, which was more difficult because it could not now be impartially analyzed?

Some day, I hope, you will have a son of your own. As you watch him on the day of his birth, as his tiny form lies by his mother's side, a gush of tenderness such as you have never known will come to your aching heart and fill you with a sense of sobering

responsibility and obligation. There will come with this a wave of parental love that will expand your soul and reveal wells of unsuspected emotional depth. Coincident with this will come a great surging ambition. What sacrifices will you not be willing to make, provided only your vicarious hardships ease the path for your offspring and lead him to places of distinction and honor! No school or college will be too good for him, and already, while he lies breathing out those earliest dormant days, you will be busy planning his life and removing in fancy the obstacles that so tragically blocked your own early ambitions and desires.

Then gradually, as he grows up and develops tastes alien to your own, you will begin to question the source of these strange perversities, and wonder where in the wide, uncharted universe he ever picked up the strange whims that so capriciously beguile him from the path which you in your wisdom had laid out with such meticulous care and foresight. Suddenly, too, you will learn that he has outstripped you in certain branches of useful knowledge, and will find yourself turning in his direction for help and guidance in matters where your own experience was too meagre to meet the exacting demands of such trivial matters as — gasoline or electricity.

You will perhaps discover, too, that all the major plans which you had laid for him conflict most horribly with traits and temperaments which he is developing. You think, of course, that he will want to enter your office and carry on your business. Instead, he will some day bluntly inform you that he has no such intention — he is going to Paris to study art. What does he care for billets and pig iron and the Bessemer process — they can all go to limbo, and he will go to France to follow Whistler's ways. And thus he will leave you to readjust yourself to the new conditions which his independence has imposed.

Oh, of course, it won't turn out just like this! If it did, it could now be no surprise. What actually happens will be nothing which you ever thought about, but it will be something stupefying and absurd — something that will send you back to your private office, force your hand through your fast-thinning hair, and make you wonder at the strange perversity of youth. And you will be overwhelmed with a sense of terrible disappointment. Then you will, for the first time, perhaps, begin to understand your own father's feelings, even though in so many respects the situations are so different. For my plans for you have, as you well

know, woefully miscarried. I have not, as many fathers do, expected you to follow in my footsteps. Chance has apparently guided my career, and somehow I felt that it would largely guide yours; but I never felt that it would guide you into the work allotted to me. I wanted you to go to college — preferably, to Harvard. I wanted you to sit in the same class-rooms and gaze at the same jack-knife carvings that used to beguile me through some of the sleepy hours in Old Sever. I wanted college to give you a thousand such trivially important things as it gave me, and I should have liked it to fail to give another thousand with which I could so profitably have dispensed.

But now all this, and the fancy-laden sequence of all this, is not to be! Instead, I pick up *The Lampoon*, and I listen to R. E. Sherwood as he interprets the modern message of John Harvard: —

Go forward, my son, for the bugle-calls beckon;
The grim god of battles has called you away;
Go forward, my son, never halting to reckon
The price your Creator may bid you to pay.

Yes, the god of battles has come to interrupt the plans I had made for you. He came somewhat hesitatingly into America, but not hesitatingly enough to avert the shock that has set all our homes a-tremble. He came with a slow and leisured stride, but he has pinioned our hearts with the might of his pitiless pressure. Everywhere I go, fathers and mothers are telling me about their sons. This one is with Pershing's army, this other one is in the aviation corps in Pensacola, scores are in the cantonments, impatient and restless, longing for the active service into which our transports are so soon to take them. As these parents tell me of these details, a glow of pride is in their eyes; but I know — oh, how much more personally I know it now — that, behind the pride and the calm, hearts are throbbing with anxiety, and the vacant chairs in the dining-room and around the fireplace mutely speak their grim story of loss and poignant yearning. Yes, they tell me the last letters were full of hope and cheer and the boys were all well. But that was three weeks ago, and what is happening right now?

How shall I speak of the temptations that you are sure to meet, my son? Don't think that I am going to preach to you. My little homilies have been spread pretty thickly over the brief years of your past life, and if they have not been woven into the fabric

of your unphrased philosophy, they cannot now be abruptly gathered into the pattern. But we who are older and a bit scar-worn would so gladly enlist in a sort of moral signal-service that would warn you of the presence of lurking enemies. I need not specify them — you know we have talked them all over. You in your own way are the only one who can conquer them. I have faith in your strength. Are you not strong enough to give your soul its orders and see to it that each separate command is implicitly obeyed? It is only thus that strong and enduring character is developed. It is only through this experience and triumph that you can return to your home, your mother, and your friends, and carry in your soul the sweet satisfaction of knowing yourself to have been valiant, pure, and reliant.

I learn from your mother's letter that your single blue service star now hangs in the window of our lonely home. Another, amid many more, hangs in the vestry of the church. In fancy I shall select the one I call yours; and I shall have faith that, in the midst of the red, which symbolizes carnage, and the white, which symbolizes purity, your period of enlistment will but deepen the blue, which symbolizes loyalty.

The Atlantic Monthly.

CHAPTER XI

FIGURES OF SPEECH

205. Figures Defined. Language is literal or figurative. It is literal when words have their primary or fundamental meanings. This fundamental meaning usually appeals to the physical senses. You can *see* a glowing coal; *feel* a hard pebble; *taste* sweet cider. That is, literal words express ideas comprehended through the senses. Many words acquire additional meanings by long use. Vague ideas can be made vivid by applying literal terms to them. Thus you bring the idea *eloquence* into the range of sight and touch when you say *glowing* eloquence. In the same way *hard* examinations, *sweet* melody, express ideas in the familiar terms of touch and taste. It is, of course, purely imaginative to speak of music in terms of taste, but when the mind has grasped the new *turn* of thoughts or *figure*, the feeling of reality gives surprise and pleasure.

A figure of speech occurs when a word is turned from its ordinary or literal meaning and acquires an additional meaning by the turn of thought.

206. Common Figures of Speech. The figures of speech in common use are the simile, metaphor, personification, apostrophe, allegory, metonymy, synecdoche, and vision. Other rhetorical devices, such as interrogation, alliteration, hyperbole, and antithesis, are sometimes classed as figures of speech.

207. The Simile. Language always resorts to comparison in order to make an idea clear. The unknown or obscure idea is likened to an idea that is clear and familiar. When Milton wanted to express the size of Satan (see below), he could not use ordinary terms of dimension; he therefore likened him to a sea-monster which is often mistaken for an island because of his huge size. Every such comparison is a simile, — a name which comes from the Latin word *similis*, meaning *like*.

A simile expresses, by means of the word like or as, a resemblance between two objects belonging to different classes, and limits the likeness to one point; as,

1. The *Assyrian* came down like a *wolf* on the fold.
2. As the *hart* panteth after the water brooks, so panteth my *soul* after Thee, O God.
3. His *spear* was like the *mast* of a ship.

The Homeric Simile is long and detailed, bringing apparently unnecessary details into the comparison. It gives importance to the familiar object by defining it closely, and thereby the resemblance to the unfamiliar object becomes more striking and the simile is made effective; as,

Thus Satan, talking to his nearest mate,
 With head uplift above the wave, and eyes
 That sparkling blazed; his other parts besides,
 Prone on the flood, extended long and large,
 Lay floating many a rood, in bulk as huge
 As
 Leviathan, which God of all his works
 Created hugest that swim the ocean stream.
 Him, haply slumbering on the Norway foam,
 The pilot of some small night-foundered skiff
 Deeming some island, oft, as seamen tell,

With fixed anchor in his scaly rind,
Moors by his side under the lee, while night
Invests the sea, and wished morn delays.
So stretched out huge in length the Arch-Fiend lay.

MILTON: *Paradise Lost*.

The simple simile would have said "Satan is like Leviathan." The further details about the Leviathan being mistaken for an island by which the pilot moors his skiff, all tend to emphasize the size of Satan and give the simile marked effectiveness.

208. The Metaphor. Resemblance between two objects belonging to two different classes may be implied without using the words *like* or *as* in formal comparison. It is possible to express an obscure idea in terms of what is known. The mind has pleasure in tracing the implied points of likeness.

A metaphor implies resemblance between two objects and asserts their identity for the time being; as,

Before me was a *sea* of faces.
A man's *life* is an open book.

It is always possible to convert a metaphor into a simile by making the comparison formal, using *like* or *as*; *likewise*, to convert a simile into a metaphor by dropping *like* or *as*; *as*,

A man's life is like an open book.

1. *Metaphorical Language.* All language is to some extent metaphorical. Whenever a word is given an unusual meaning or is applied to a new situation, its use is likely to be metaphorical. Observe the use of the italicized words in the expressions that follow.

<i>Literal</i>	<i>Metaphorical</i>
(a) He <i>wears</i> a Panama;	he <i>wears</i> well.
(b) <i>Build</i> a house;	<i>build</i> a fortune.
(c) A ship on the <i>horizon</i> ;	his mental <i>horizon</i> .
(d) <i>Heated</i> metal;	<i>heated</i> arguments.
(e) Apple <i>tree</i> ;	family <i>tree</i> .
(f) <i>Winged</i> creatures;	<i>winged</i> words.
(g) <i>Green</i> fields;	<i>green</i> memory.
(h) <i>High</i> mountains;	<i>high</i> spirits.
(i) <i>Flash</i> of electricity;	<i>flash</i> of wit.
(j) <i>Read</i> books;	<i>read</i> faces.

Similar expressions are *ray* of hope; *force* of habit; a *maiden* speech; man of *balance*; *game* of politics; social *lion*, etc.

2. *Mixed Metaphors*. A mixed metaphor implies two incongruous resemblances in the same object at the same time. It is incorrect to say: The *sea* of faces lay before me, *thundering* approval to the sentiments I had expressed.

209. *Personification*. Personification is a particular use of the metaphor. It attributes life and conscious purpose to inanimate objects. The figure is used in prose and poetry, and even in ordinary speech we resort to it to vivify our language: as, acid *eats*; soil *drinks*; a building *looks*; waves *dance*; a flower *nods*; the wind *whispers*. In poetry personification is a frequent figure. Shelley's "The Cloud" is one long personification. Milton's poetry teems with it.

Examples follow:

1. Sport, that *wrinkled* *Care* derides,
And *Laughter* holding both *his* sides.
2. Lap me in soft Lydian *airs*,
Married to immortal *verse*.

3. So saying, her rash hand in evil hour
Forth reaching to the fruit, she plucked, she ate!
Earth *felt* the wound; and Nature, from *her* seat
Sighing through all *her* works, gave signs of woe
That all was lost.
4. Earth fills *her* lap with pleasures of *her* own;
Yearnings *she* hath in *her* own natural kind.

210. **Apostrophe.** When a personified object is addressed as if it were present, the figure is called apostrophe. In this use the figure is a form of personification. Byron devotes six stanzas to an apostrophe to the ocean, beginning

Roll on, thou deep and dark blue Ocean, — roll!

and Shelley apostrophizes the skylark in twenty-one stanzas. Other examples follow:

1. Yet, Freedom! Yet *thy* banner, torn, but flying,
Streams like the thunder-storm against the wind;
Thy trumpet voice, though broken now and dying,
The loudest still the tempest leaves behind.
2. Sweet Auburn! Loveliest village of the plain,
* * * * *
How often have I loitered o'er *thy* green.

211. **Allegory and Fable.** When personification is extended into a story, we have either a fable or an allegory. The characteristic feature is continuous personification. An allegory differs from the apostrophe in that it is not an address to the object personified. The best examples of allegory are Spenser's *The Faerie Queen*; Bunyan's *The Pilgrim's Progress*; "Death and Sin," from Canto x of Milton's *Paradise Lost*; and Dryden's "The Hind and the Panther."

A short allegory is called a fable.

212. Metonymy. Metonymy, meaning change of name, is a figure of speech by which a thing is named in terms of a related or associated idea. Its value lies in the surprise we feel in seeing the meaning through the associated word, as when we see the learned judge through the word *bench*; or the beauties of literature in the word *letters*.

There are several relations by which metonymy is produced :

1. The sign, for the thing; as, The *scepter* shall not depart from Judah.

2. The container, for the thing contained; as, The *pot* boils.

3. Interchange of cause and effect; as, His *wrath* left us all in gloom.

4. Material, for the thing made of it; as, They offered *gold and silver*.

5. The place, for the inhabitant; as, The *country* was decimated by the war.

213. Synecdoche. When the part is named for the whole, or the whole for the part, we have that particular form of metonymy called synecdoche; as,

The army had 1000 *horse* and 10,000 *foot*.

It was an excessively warm *year* (= summer).

214. Vision. When a past event or a distant event is treated as here and now present, we have the figure of speech called vision. It is an emphatic form of speech, especially effective in describing rapidly moving action, such as a race; as,

Down the straight track *come* the runners, scarcely a yard between the three. Now Jones *takes* the lead! He *is gaining*. He *wins* by scarcely a foot.

215. Interrogation. The *rhetorical question* is used, not to gain information, but to make emphatic the opposite of what is asked; as,

Shall a man rob God?

216. Alliteration. Alliteration is a mechanical device to fix the attention on a particular passage. It is the recurrence of the same consonant sound or the same initial vowel sound in successive words; as,

1. Sweet smiling village, loveliest of the lawn.
2. Hope humbly then; with trembling pinions soar.

217. Hyperbole. Hyperbole is exaggerated language by which much more is said than is true; as,

1. The trembling Tiber *dived beneath his bed*.
2. His spear — to equal which the tallest pine
Hewn on Norwegian hills, to be the mast
Of some great ammiral, were but a wand.

218. Onomatopœia. When an author uses words whose sound is approximately the same as the sense, the device is called onomatopœia (from Greek words meaning *to make a name*). Some words are onomatopœic; as, purr, meow, ahem, swish, whining. An onomatopœic line follows:

O the *tintinnabulation of the bells, bells, bells*.

219. Antithesis. Antithesis is a device by which things are balanced against each other to make the contrast effective; as,

1. Though *poor, luxurious*; though *submissive, vain*;
Though *grave, yet trifling*; *zealous, yet untrue*.

2. 'Tis hard to say, if greater want of skill
 Appear in *writing* or in *judging* ill;
 But, of the two, less dangerous is th' offence
 To *tire our patience*, than *mislead our sense*.

EXERCISE 52

a. Read the following extracts carefully, noting all figurative language :

- (1) He taught us little; but our soul
 Had felt him like the thunder's roll.
 With shivering heart the strife we saw
 Of passion with eternal law.

ARNOLD: *Byron's Death*.

- (2) As, in the country, on a morn in June,
 When the dew glistens on the pearlèd ears,
 A shiver runs through the deep corn for joy —
 So, when they heard what Peran-Wisa said,
 A thrill through all the Tartar squadron ran.

ARNOLD: *Sohrab and Rustum*.

- (3) I bring fresh showers for the thirsting flowers,
 From the seas and the streams:
 I bear light shade for the leaves when laid
 In their noonday dreams.

SHELLEY: *The Cloud*.

- (4) Teach us, sprite or bird,
 What sweet thoughts are thine:
 I have never heard
 Praise of love or wine
 That panted forth a flood of rapture so divine.

SHELLEY: *To a Skylark*.

- (5) The harbor-bay was clear as glass,
 So smoothly it was strewn!
 And on the bay the moonlight lay,
 And the shadow of the moon.

COLERIDGE: *The Ancient Mariner*.

- (6) Ye clouds! that far above me float and pause,
Whose pathless march no mortal may control!
Ye Ocean Waves! that, wheresoe'er ye roll,
Yield homage only to eternal laws!

COLERIDGE: *Ode to France*.

- (7) A Slumber did my spirit seal;
I had no human fears:
She seemed a thing that could not feel
The touch of earthly years.

WORDSWORTH.

- (8) Neither the gospel nor the church have proposed any
conspicuous recompense to the heroes who fall in the service of
their country.

GIBBON.

- (9) The Turkish sultan was desirous of sparing the blood of
his soldiers.

GIBBON.

- (10) In folly's cup still laughs the bubble joy.

POPE.

- (11) "The bridge thou seest," said he, "is Human Life."

ADDISON: *The Vision of Mirza*.

- (12) So snake the grisly Terror, and in shape,
So speaking and so threatening, grew tenfold
More dreadful and deform.

MILTON: *Paradise Lost*.

- (13) Some books are to be tasted, others to be swallowed,
and some few to be chewed and digested.

BACON: *On Studies*.

- (14) Meanwhile Opinion gilds, with varying rays,
Those painted clouds that beautify our days.

POPE: *Essays on Man*.

- (15) Ay, my good lord: safe in a ditch he bides,
With twenty trenched gashes on his head.

Macbeth.

- (16) We have scotched the snake, not kill'd it:
She'll close and be herself whilst our poor malice
Remains in danger of her former tooth.

Macbeth.

- (17) After life's fitful fever he sleeps well.

Macbeth.

- (18) "Macbeth does murder sleep" — the innocent sleep,
Sleep that knits up the ravell'd sleeve of care.

Macbeth.

- (19) Though Birnam wood be come to Dunsinane,
And thou opposed, being of no woman born,
Yet I will try the last.

Macbeth.

- (20) Why, I was all of a tremble; it was as if I'd been a coat
pulled by the two tails, like.

ELIOT: *Silas Marner.*

- (21) My father wasn't quite so ready to unstring as some
fathers I know of.

ELIOT: *Silas Marner.*

- (22) Our birth is but a sleep and a forgetting.

WORDSWORTH.

- (23) The red rose cries, "She is near, she is near";
And the white rose weeps, "She is late";
The larkspur listens, "I hear, I hear";
And the lily whispers, "I wait."

TENNYSON: *Maud.*

- (24) Therefore I summon age
To grant youth's heritage,
Life's struggle having so far reached its term:
Thence shall I pass, approved
A man, for aye removed
From the developed brute: a God though in the germ.

BROWNING: *Rabbi Ben Ezra.*

b. In the selections in exercise *a*, change each simile to a metaphor; each metaphor to a simile.

c. Name the words used metaphorically in exercise *a* and give their literal meaning.

d. Bring to class any expressions which you have heard which seem to you to have poetic value. Do you discover any figures of speech in them?

e. Point out and explain any other figures of speech in the selections quoted in Chapter XII.

CHAPTER XII

PROSODY

220. Verse and Prose. Verse,¹ as a species of writing, is distinguished from prose by three facts: (1) that each line is limited to a definite number of accents, according to the kind of verse used; (2) that the accents recur at regular intervals; (3) that there is regular variation between accented and unaccented syllables. Prose, on the other hand, has an unlimited line and the accents occur haphazard. Observe the accents:

1. Come, and trip it as you go,
On the light fantastic toe.
2. Like the leaves of the forest when Summer is green,
That host with their banners at sunset were seen.

In (1) the accent comes on the first syllable and is followed by one unaccented syllable; in (2) the accented syllable is preceded by two unaccented syllables. In each case the line is limited to four accents.

Free Verse is a species of writing which breaks down these formal distinctions between verse and prose.

¹ It should be carefully noted that verse is here concerned solely with the mechanical features of poetry.

The length of lines is arbitrary, their arrangement is unmethodical, and the accents are not arranged to secure rhythmic effect. Free verse is therefore characterized by defiance of the formal rules of both prose and poetry. Its poetic value lies in the character of the sentiment. An example follows :

MERCHANDISE

I made a song one morning,
Sitting in the shade under the hornbeam hedge.
I played it on my pipe,
And the clear notes delighted me,
And the little hedge-sparrows and the chipmunks
Also seemed pleased.
So I was very proud
That I had made so good a song.

Would you like to hear my song?
I will play it to you
As I did that evening to my Beloved,
Standing on the moon-bright cobbles
Underneath her window.
But you are not my Beloved,
You must give me a silver shilling,
Round and glittering like the moon.
Copper I will not take,
How should copper pay for a song
All made out of nothing,
And so beautiful.

AMY LOWELL.

221. Rhythm. Rhythm in poetry is the regular recurrence of accented syllables. When a line has a succession of accents with a fixed ratio between accented and unaccented syllables, there is rhythm. We have rhythm also when the unaccented syllables vary in number but the same time value is given to

the unaccented part. Thus in § 220, *That host* and *Like the leaves* have the same time value for the unaccented parts, although in the former phrase there is one syllable, in the latter two.

222. Foot and Meter. The poetic line, then, consists of a definite unit of measure called the *foot*. In § 220, (1) this measure consists of one accented syllable *followed* by *one* unaccented syllable; as,

trip it; | light fan | tastic

In (2) the measure consists of an accented syllable *preceded* by *two* unaccented syllables; as,

Like the leaves | of the for | est when Sum-

We may represent these measures or feet in diagram :

$\underline{\quad}$ \cup \cup \cup $\underline{\quad}$
trip it; like the leaves.

The arrangement of lines of poetry into feet is called *meter*. The kind of foot used determines the kind of meter.

223. The feet commonly used in English poetry are the iambus, trochee, anapest, dactyl, spondee, and amphibrach.

1. The *iambus* consists of an accented syllable, *preceded* by *one* unaccented syllable; as, about; report;

\cup $\underline{\quad}$ \cup $\underline{\quad}$ | \cup $\underline{\quad}$ \cup $\underline{\quad}$ | \cup $\underline{\quad}$ \cup $\underline{\quad}$ |
The cur | few tolls | the knell | of part | ing day.

2. The *trochee* consists of an accented syllable *followed* by *one* unaccented syllable; as, happy; honor;

$\frac{\text{—}}{\text{—}} \cup \frac{\text{—}}{\text{—}} \cup \frac{\text{—}}{\text{—}} \cup \frac{\text{—}}{\text{—}} \cup$
Tell me | not in | mournful | numbers.

3. The *anapest* consists of an accented syllable *pre-*
ceded by two unaccented syllables; as, lemonade; persevere;

$\cup \cup \frac{\text{—}}{\text{—}} \cup \cup \frac{\text{—}}{\text{—}} \cup \cup \frac{\text{—}}{\text{—}}$
I am lord | of the fowl | and the brute.

4. The *dactyl* consists of an accented syllable *followed*
by two unaccented syllables; as, silently; formula;

$\frac{\text{—}}{\text{—}} \cup \cup \frac{\text{—}}{\text{—}} \cup \cup \frac{\text{—}}{\text{—}} \cup \cup \frac{\text{—}}{\text{—}} \cup \cup \frac{\text{—}}{\text{—}} \cup \cup$
This is the | forest pri | meval. The | murmuring | pines and the

5. The *spondee* consists of two syllables, either one of
which may be accented. It may take the place of an ana-
pест or dactyl, the one unaccented syllable of the spondee
receiving as much time as the two unaccented syllables of
the dactyl or anapest; as, prepay; defy;

$\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}}$
in breeze | or gale | or storm.

6. The *amphibrach* consists of an accented syllable
having one unaccented syllable *before* and *one following*
it; as, amendment; delightful;

$\cup \frac{\text{—}}{\text{—}} \cup \cup \frac{\text{—}}{\text{—}} \cup \cup \frac{\text{—}}{\text{—}} \cup \cup$
Indeed I | was half bro | ken hearted.

7. The iambus and the anapest are alike in having the
accented syllable at the end of the foot; the trochee and
the dactyl are alike in having the accented syllable at the
beginning of the foot. For this reason a line may mingle
trochees and dactyls or iambuses and anapests. Trochees
are never mingled with iambuses in the same line.

224. Varieties of Meter. The meter is named from the prevailing foot used in a given line; that is, we have iambic, trochaic, anapestic, dactylic, and amphibrachic meter. No lines are wholly made up of spondees; therefore no meter is named from them.

225. Kinds of Verse. The kind of verse is determined by the kind of meter and the number of feet to the line. The line may have from one to six feet and is accordingly named monometer, dimeter, trimeter, tetrameter, pentameter, or hexameter. This makes possible at least six varieties of verse for each meter. A line with one iambus is an iambic monometer; with two, an iambic dimeter; and so for the other meters.

The kinds of verse in most frequent use are illustrated below:

1. Iambic Trimeter

Diagram = $\cup \angle \mid \cup \angle \mid \cup \angle \mid$

A land-breeze shook the shrouds,

And she was overset:

Down went the Royal George,

With all her crew complete.

COWPER.

2. Iambic Tetrameter

Diagram = $\cup \angle \mid \cup \angle \mid \cup \angle \mid \cup \angle \mid$

How sleep the brave who sink to rest

By all their country's wishes blest!

COLLINS.

3. *Iambic Pentameter*

Diagram = ♪ ♫ | ♪ ♫ | ♪ ♫ | ♪ ♫ | ♪ ♫ |

The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.

GRAY.

4. *Iambic Hexameter*

Diagram = ♪ ♫ | ♪ ♫ | ♪ ♫ | ♪ ♫ | ♪ ♫ | ♪ ♫ |

. Thou most lying slave,
Whom stripes may move, not kindness! I have used thee,
Filth as thou art, with human care, and lodged thee
In mine own cell, till thou didst seek to violate
The honor of my child.

The Tempest.

5. *Trochaic Trimeter*

Diagram = ♫ ♪ | ♫ ♪ | ♫ ♪ |

Hail to thee, blithe spirit!
Bird thou never wert,
That from heaven, or near it,
Pourest thy full heart.

SHELLEY: *To a Skylark.*

6. *Trochaic Tetrameter*Diagram = $\angle \cup \mid \angle \cup \mid \angle \cup \mid \angle \cup \mid$

Tell me not in mournful numbers,

Life is but an empty dream ;

For the soul is dead that slumbers

And things are not what they seem.

LONGFELLOW.

Tennyson's "Locksley Hall" has a double trochaic tetrameter; it divides easily in the middle and is like the tetrameter in every respect :

Comrades, leave me here a little, while as yet

't is early morn ;

Leave me here, and when you want me, sound

upon the bugle-horn.

7. *Anapestic Tetrameter*Diagram = $\cup \cup \angle \mid \cup \cup \angle \mid \cup \cup \angle \mid \cup \cup \angle \mid$

For the angel of Death spread his wings on the blast,

And breathed in the face of the foe as he passed.

BYRON.

8. *Dactylic Dimeter*Diagram = $\angle \cup \cup \mid \angle \cup \cup \mid$

Cannon to right of them,

Cannon to left of them.

TENNYSON.

9. *Dactylic Hexameter*

Diagram = $\angle \cup \cup \mid \angle \cup \cup \mid \angle \cup \cup \mid \angle \cup \cup \mid \angle \cup \cup \mid$
 $\angle \cup \cup \mid$

This is the forest primeval. The murmuring pines
 and the hemlocks.

LONGFELLOW.

10. *Amphibrachic Trimeter*

Diagram = $\cup \angle \cup \mid \cup \angle \cup \mid \cup \angle \cup \mid$

You'll come to our ball; — since we parted
 I've thought of you more than I'll say;
 Indeed I was half broken hearted
 For a week when they took you away.

PRAED.

226. Variations within the Verse. The same rhythm repeated throughout a long poem without variation becomes monotonous. By the occasional substitution of a different foot, the regularity of accent is broken and the rhythm is made more pleasing. You will find such substitutions in all poetry. Note the variations in the following:

1. I sift the snow on the mountains below,
 And their great pines groan aghast;
 And all the night 't is my pillow white
 While I sleep in the arms of the blast.

Sublime on the towers of my skyey bowers,
 Lightning my pilot sits;
 In a cavern under is fettered the thunder,
 It struggles and howls at fits.

SHELLEY.

2. And Christabel saw the lady's eye,
 And nothing else saw she thereby,
 Save the boss of the shield of Sir Leoline tall,
 Which hung in a murky old niche in the wall.
 O softly tread, said Christabel,
 My father seldom sleepeth well.

COLERIDGE: *Christabel*.

227. Rhyme. Rhyme is the correspondence of the sounds of the words at the ends of lines of poetry. Words are said to rhyme when they answer the following conditions:

1. The accent must fall on the rhyming syllable:
 as, hark, remark.

2. The rhyming syllable must have approximately the same sound; as, lungs, tongues; air, prayer.

3. The rhyming words should differ; *mark* and *remark*, *sea* and *see*, do not make acceptable rhymes.

228. Blank and Heroic Verse. Iambic pentameter is called *blank verse* when it is unrhymed. It is found in Shakespeare's dramas, in Milton's *Paradise Lost*, in Tennyson's *Idylls of the King*, and elsewhere.

When iambic pentameter is rhymed, it is called *heroic verse*. It is used by Pope, Goldsmith, Swinburne, and many other poets.

229. The Stanza. A single line of poetry is called a *verse*. Two or more rhymed lines of verse may constitute a stanza. There are six principal kinds of stanzas: the couplet, the quatrain, the sestet, the octave, the Spenserian stanza, and the sonnet.

1. *The couplet* consists of two rhymed lines using any meter; as,

	<i>Rhyme Formula</i>
Be not the first by whom the new are tried,	a
Nor yet the last to lay the old aside.	a
	POPE.

2. *The quatrain* consists of four lines, of which the first rhymes with the third and the second with the fourth. Any meters may be used; as,

	<i>Rhyme Formula</i>
Sunset and evening star,	a
And one clear call for me!	b
And may there be no moaning of the bar,	a
When I put out to sea.	b
	TENNYSON.

The quatrain may also be arranged so that the first line rhymes with the fourth, the second with the third. This type is used in Tennyson's *In Memoriam*. Rhyme formula: *a b b a*.

3. *The sestet* has six lines without metrical restrictions. The rhymes are variously arranged into two or three groups. In Shelley's "Hellas" the rhyme formula is *a b a b c c*. Any arrangement is permissible; as, *a b b a c c* or *a b c a b c*.

4. *The octave* has eight lines with no metrical restrictions. It is also known as *ottava rima*. The rhymes are variously arranged; perhaps the commonest arrangement

is the rhyme of alternate lines. Rhyme formula: *a b a b c d c d*.

5. *The Spenserian stanza* consists of nine lines and is so called because it was first used by Edmund Spenser in *The Faerie Queen*. It has the first eight lines in iambic pentameter; the last line is an iambic hexameter, also called an *Alexandrine*. The rhymes are in three groups; as,

	<i>Rhyme Formula</i>
That ancient Beadsman heard the prelude soft;	a
And so it chanced, for many a door was wide,	b
From hurry to and fro. Soon, up aloft,	a
The silver, snarling trumpets 'gan to chide:	b
The level chambers, ready with their pride,	b
Were glowing to receive a thousand guests:	c
The carved angels, ever eager-eyed,	b
Stared, where upon their heads the cornice rests,	c
With hair blown back, and wings put crosswise on their breasts.	c

Modern poets are taking great liberty with the stanza, especially in using a variety of meters in the same stanza. The Spenserian stanza is restrictive and not often used.

6. *The Sonnet*. The sonnet consists of fourteen iambic pentameter lines, having the rhymes arranged thus:

a b b a a c c a; d e d e f f

or

a b b a, a c c a; d e f, d e f

The sonnet form was imported into England from Italy. Shakespeare used it with his own variations of form, while Milton was faithful to the Italian model.

The sonnet has the added peculiarity that the first eight lines form a unit of thought, stating the theme. The last six are a specific application. This feature, again, is not always observed by poets. See page 287 for Milton's sonnet "On His Blindness."

EXERCISE 53

1. Bring to class a poem from a current magazine and be prepared to explain its metrical form.
2. Learn Milton's sonnet "On His Blindness"; analyze its form.
3. Write a couplet, a quatrain, and a sonnet.
4. Write ten or more lines of blank verse, or the same number of heroic verse.
5. Study the stanza used by Browning in "Hervé Riel." Outline its metric peculiarities.
6. Explain the metrical qualities of Van Dyke's "Ode to Music," in *Music and Other Poems*.

APPENDIX A

REVIEW OF LETTER WRITING

230. Kinds of Letters. Letters are of two kinds: friendly or informal letters, and business or formal letters. The friendly letter is informal, expressing much of the writer's individuality, and seeking to enter into the mood of the recipient. The business letter is formal, and states only such matter as has direct bearing upon the purpose of the letter.

231. Parts of the Letter. A letter consists of the following parts: (1) the heading; (2) the salutation; (3) the body; (4) the complimentary closing; (5) the signature.

232. The Heading consists of the writer's address and the date, arranged as follows:

1428 Grosvenor Square,
Buffalo, New York,
Nov. 6, 1918.

The heading stands at the beginning of the letter at the right of the page. In familiar letters it is often omitted, in which case the address with date, or the date only, is placed at the left below the signature at the close of the letter.

233. The Salutation. The form of the salutation depends on the degree of intimacy or relation between the correspondents. For the business and formal letter, the forms on the following page are appropriate.

Dear Sir, Dear Madam.
Sir, Madam, Ladies, Gentlemen.

The forms "My dear Sir," "My dear Madam," are considered more ceremonious than "Dear Sir" and "Dear Madam."

For friendly letters or business letters between friends, the following forms are used :

My dear Mr. (or Miss or Mrs.) Williams.
Dear Mr. (or Miss or Mrs.) Stanhope.
Dear Cousin, My dear Sue, Dear Jack.

These forms may be used without the possessive pronoun, in which case they are less formal than those with the pronoun.

It is customary in the business letter to precede the salutation with the address of the recipient, giving his name and title (which should be abbreviated only in the cases of *Mr.*, *Mrs.*, and *Dr.*), and his residence or place of business. In the friendly letter this is omitted altogether or else is placed at the end of the letter at the left of the page.

The salutation may be punctuated in several ways. It may be followed by a colon, by a colon and dash, by a comma, or by a comma and a dash. In business letters the colon is preferred, while in familiar letters the comma, as least formal, is preferred.

NOTE. Observe in the above salutations that the adjective *dear* is capitalized only when it stands as the first word of the salutation.

234. The Body. There can be no fixed rule for the composition of the body of the letter; it contains the message, and is therefore determined by the nature and

purpose of the letter. Even in the most informal letter, the body should be written carefully; it should be planned so as to have a beginning, a discussion, and a conclusion; it should be arranged in an orderly manner, properly paragraphed, neatly and legibly written, and expressed in good English.

235. The Complimentary Closing. The form used for the complimentary closing of a letter depends on the relation between the writer and the recipient, just as is the case in the salutation. For a business letter, these forms are proper :

Yours truly.

Yours very truly.

Yours respectfully.

Very respectfully yours.

Very truly yours.

Respectfully yours.

The forms using *respectfully* are appropriate in letters to persons to whom one wishes to show special courtesy. In business letters between acquaintances, the word *sincerely* is often substituted for the word *truly* in the above forms.

In familiar or friendly letters some of the common forms are :

Yours sincerely.

Faithfully yours.

Cordially yours.

Yours affectionately.

Your loving son.

Ever sincerely yours.

The complimentary closing should be written on a separate line, should begin with a capital, and should be followed by a comma. Often the complimentary closing is preceded by such expressions as "I am," "I remain," "Believe me." These should stand in the body of the letter in the line preceding the closing.

236. The Signature. Except in familiar letters, the signature should be written as the writer wishes to be

addressed. It should be easily legible and unaffected in form, and it should be uniform, always written in one's characteristic way.

A woman writing to a stranger or to a business firm signs her name in full and indicates whether she is to be addressed as *Miss* or *Mrs.* A married woman gives, in addition to her signature (*Mary Gardner Morgan*), her name in the form by which she desires to be addressed (*Mrs. George L. Morgan*). Or, she may prefix her title, in parenthesis, to her signature. The signature should be as follows :

1. (Mrs.) Mary G. Morgan
or
2. Mary Gardner Morgan
(Mrs. G. L. Morgan)
3. (Miss) Jane Perkins
or
4. Jane Perkins
Miss Jane Perkins
Tarrytown, N. Y.

237. The Superscription. The address or superscription consists of the name and address of the person to whom the letter is sent, and is written on the envelope. It may be arranged thus :

- | | |
|--|---|
| 1. Mr. Robert W. Meengs
483 Western Boulevard
Albany
New York | 3. Sr. M. Honoré
St. John's Convent
Philadelphia
Pa. |
| 2. Dr. Franklin M. Cole
Andover
Massachusetts
Care of Mr. S. L. Cushing | 4. Hon. George F. Hoar
Senate Chamber
Washington
D. C. |

On the envelope, commas are not needed at the ends of the lines of the address, though they are frequently

used. An abbreviation, however, follows the rules for abbreviations. In consideration of post-office clerks, one should write names and addresses legibly and adopt no irregularities in form of address or of arrangement.

238. Friendly Letters. The aim of the friendly letter is to give pleasure and to keep friends in touch with one another. This is accomplished by admitting your friends into your thoughts, feelings, and life; by giving your impressions and by telling your experiences. The friendly letter should reflect both the author and the recipient. That it may reflect the recipient, the writer must put himself constantly in the place of the recipient, considering his tastes and his interests, and writing that which the reader will most enjoy. The writer should, while taking for granted an interest in himself, show a sympathetic interest in the reader's affairs. Read the specimens of friendly letters given on pages 307-318.

239. Informal Notes. An informal note is much like a friendly letter except that it is much shorter, containing usually the single point for which it is written. It is governed by the same general rules that apply to longer letters. Usually, the place and date are written at the close of the note at the left of the page.

240. Formal Notes. Formal notes are written in the third person and are for the most part invitations or replies to invitations. They have no heading, introduction, or conclusion. The address and date are placed at the close of the note at the left of the page, and are usually written in full. All replies should repeat the day and hour mentioned in the invitation, so that no mistake in time may be made.

EXAMPLES OF FORMAL NOTES

I

Mrs. Winslow Hall requests the pleasure of Miss Mildred Hathaway's company at dinner on Wednesday, December the third, at seven o'clock.

229 Lennox Road,

November the twenty-seventh.

II

Miss Hathaway accepts with pleasure Mrs. Winslow Hall's kind invitation to dinner on Wednesday, December the third, at seven o'clock.

42 Fifth Avenue,

November twenty-eighth.

III

Miss Hathaway regrets that she is unable to accept Mrs. Winslow Hall's kind invitation to dinner on Wednesday, December the third.

42 Fifth Avenue,

November twenty-eighth.

241. Business Letters. Business letters should be *brief* and *clear*. Those facts only which the reader must know, which have an immediate bearing upon the business at hand, are given. In your effort to be brief, however, do not forfeit clearness by omitting necessary details; and do not adopt the so-called business style which omits pronouns and uses abbreviations of such words as *yours*, *received*, and *respectfully*. To use these shortened forms, conveys the impression that you are hurried, too hurried to be courteous. The same rules for complete sentences, and for what is essential to good taste in English, hold here as in all composition work.

If the letter is a reply, it should refer at the beginning to the letter received; it should answer definitely all questions asked, and make any explanations that may be necessary; and it should place last any new aspect of the subject.

In paragraphing a business letter, it is customary to give a separate paragraph to each point under discussion, so that it will stand out clearly and forcefully, attracting the attention of the busy reader.

EXAMPLES OF BUSINESS LETTERS

I

322 Fourth Avenue,
Providence, R. I.,
Jan. 10, 1919.

The Atlantic Monthly,
4 Park Street,
Boston, Mass.

Gentlemen:

Kindly note the following change of address when sending me future issues of *The Atlantic Monthly*. The new address is 322 Fourth Avenue, Providence, R. I. The old address was 1049 Oakland Avenue, Philadelphia, Pa.

Very truly yours,
(Mrs.) Frances Lynn Sanders.

II

35 West 32d Street,
New York City,
Nov. 6, 1918.

Mr. James M. Smith,
386 North Broad St.,
Philadelphia, Pa.

Dear Sir:

We acknowledge receipt of your letter of November third, in which you request permission to quote in the volume which you

are preparing, a short selection, not to exceed one page, from the following books published by us:

W. H. Hudson — "Idle Days in Patagonia."

McLaughlin — "History of the American Nation."

We shall be glad to give you permission to use the above material in the manner outlined, provided you will give the customary credit to the books, the authors, and to ourselves as publishers.

Yours very truly,

D. Appleton & Company.

242. The Telegram. Another form of business communication is the telegram. This, like the business letter, must be clear and brief. The usual length of the message is ten words, exclusive of date, address, and signature.

EXAMPLE OF TELEGRAM

Hotel Rensselaer, Troy, N. Y.,
Dec. 1, 1918.

Mr. Donald W. Miles,
1420 Seward Place,
Poughkeepsie, N. Y.

Unexpected business complications. Can meet you Friday instead. Wire time.

Henry B. Norton.

EXERCISE 54

✓ 1. Write a letter to a friend who is a senior at some college, recommending to him your chum just entering that college. Try to tell him the things that will make him interested to know and to make known your chum.

✓ 2. Write a newsy letter to an elderly person who used to live near you.

3. Write one of the following business letters:

(a) To a book company ordering a copy of some book.

(b) To your chosen college asking for definite information concerning courses, entrance requirements, and living conditions.

(c) To a business man making application for a position. State your qualifications and give references.

(d) To a firm requesting samples and prices of graduation invitations or class pins.

(e) To the same firm, placing an order and giving directions for shipment.

(f) To a firm of costumers to make inquiry about costumes for a play your school is giving. State your problem clearly and make your questions definite so the information given you will be adequate.

(g) To the manager of a debating team of a neighboring school, making final arrangements for a debate to be held in your high school. Give all the necessary information about meeting the members of the team, their entertainment, the time and place of the debate, and such other features of the final arrangements as seem necessary.

4. Write a letter to a business man whom you know personally, characterizing a friend as the right person to fill a certain position within his appointment.

5. Write a letter to your school principal asking for a letter of recommendation to a man with whom you are seeking employment.

6. Write a note :

(a) To your hostess at a week-end house party expressing your appreciation of the good time you had.

(b) Accepting an invitation to go on a camping trip, asking about details of equipment, and offering to bear your share of the work of preparation and of the expenses.

(c) Explaining your inability to keep an engagement.

(d) To a friend on a basket ball team scheduled to play at your school, asking him to stay with you while he is in the city. Write his acceptance.

(e) Declining your invitation in (d) above. The captain had already made arrangements for the team and desired to keep the members together.

(f) Accepting a gift of books or flowers sent you on your birthday.

(g) To a club expressing regret that you cannot accept their invitation to become a member.

7. Write the formal note you would send to your friends, inviting them to an evening party in honor of your cousin who is about to go to France for hospital service.

8. Write an acceptance to the invitation in exercise 7, above; a note declining the invitation.

9. Bring to class a note of apology for an offense given unintentionally, for missing an engagement, or for losing something belonging to another.

10. Write a letter to a friend who has been ill and absent from school. Tell him the school news and express your sympathy.

11. Your brother has just won a much coveted promotion. Write a letter congratulating him.

12. There is a mistake in the bill for the order you placed in exercise 3 (e). Write a courteous letter calling attention to the error.

13. One of your friends has just moved to Philadelphia. Ask your cousin who lives there to call on him and to see that he meets certain friends of your cousin's.

14. Your father has been away on a business trip for three months. It is your turn to write him the letter of home happenings. Write such a letter, telling him the things you know he is most interested in and ask his advice on a matter about which you are undecided.

15. You were to join your uncle at Springfield to go on a motor trip. But your brother has come home unexpectedly on a furlough. Telegraph your uncle at his New York address that you will meet him in Portland, Maine, instead of Springfield, on a certain day at some place you will designate.

16. Telegraph to the firm with which you placed an order in exercise 3 (e) above, changing the amount ordered.

17. Telegraph an order to Albany ordering sleeping car accommodations on one of the western bound trains.

APPENDIX B

SENTENCES FOR CORRECTION

THE following sentences are to be corrected; or improved from the standpoint of unity, coherence, and emphasis.

1. In the country of the Camisards everybody seems to be a friend and was willing to help you in any way.

2. A dramatic club would afford amusement and at the same time be instructive for the pupil.

3. The poem was written shortly after he left college; in many respects it is his greatest work.

4. For Eppie's sake he was led back into the church, at first to have her christened, then as she grew older, he accompanied her to church and his old faith came back to him.

5. Everybody had the privilege of choosing some occupation which they would do when they were not at prayers.

6. The drama first originated in the church where the plays were taken from the stories of the Bible in order to make people understand them more clearly.

7. Great care must be taken in protecting the young trees and it is done by the natives who are specially trained.

8. The question for debate must be carefully worded being sure that the sides are as equally balanced as possible.

9. He was striking out with all his might against the wind.

10. As we approached, running breathlessly, our opponents appeared from the underbrush.

11. We are positively certain that that is not the man you meant and who was in high favor at court.

12. They carefully righted the machine and as they were examining the damages, the throng that is usually present as soon as an accident occurs began to gather.

13. This theme, the struggle between Virtue and Temptation, with Virtue victorious in the end, is developed in the poem in that the poem relates the adventures of the Lady representing virtue, in the woods after having been left by her brothers.

14. Many schools, both preparatory and finishing have possessed dramatic clubs and they have proved to be a success.

15. The Aurora Borealis frequently presents the appearance of arches or streamers which are in constant motion and was thought by Franklin to be electrical discharges.

16. They are the type of men called deep thinkers, men that are not affected by false pleas of lawyers or jump at conclusions.

17. One should belong to a debating club in high school because it teaches one the right way to argue and tends to close thinking.

18. Just as he is about to force her to drink from the cup, the brothers who had been informed of their sister's danger by the spirit who represented divine aid rush in, but failing to do as the spirit told them, Comus turns the Lady into a statue.

19. They offer to take him to a place of safety, and he thinking his situation could not be more dangerous than it already was, accepts their courtesy.

20. The statement that pupils are too worn out at examination time to do justice to themselves and the work they have done is unsound for this very seldom happens.

21. We are taken by the author to the Tabard Inn where we are introduced to the pilgrims who, later on, are to tell the tales, and Chaucer in his inimitable description filled with kindly humor, brings out the salient characters of each.

22. The burden of proof rests upon the affirmative side of this question to show: first, that the people demand initiative and referendum; second, the principles of representative government are not destroyed and weakened by its adoption; third, its adoption would not lead to great evils.

23. The ice jam was in a little village which we saw and it played great havoc for miles.

24. Each of the books that are lying on my desk contain the reference you seek.

25. They are idle worthless fellows who, sometimes, do considerable damage to buildings and freight-cars or wherever they happen to stray.

26. His was a remarkable personality, and his listeners were always held spellbound.

27. I entered the sanctuary, but found to my sorrow, that others were there already and I could not dream and meditate as I had anticipated.

28. The youth was proud and dignified by nature, and as he seemed to be unnecessarily humiliated, I felt sorry for him.

29. Mary received a delicious basket of fruits which was sent by her classmates and was packed with great care.

30. James told his father he would miss his train if he did not hurry.

31. Arriving at our destination a most unusual spectacle greeted our eyes.

32. The entertainment was unusual; but we enjoyed it thoroughly.

33. When some of the books on the shelves become badly worn from usage, this money is spent to have them rebound and sometimes new ones are bought.

34. After incessant pleas to rulers of surrounding nations he applied to Queen Isabella who favored his plan through the influence of a priest with whom Columbus had made a friend.

35. He managed to become educated in some sciences and he had a desire to become a sailor, after which he took up the idea to sail west in search of a shorter route to the East Indies.

36. There are many benefits derived from out-door life such as building up the body as well as the mind and help a boy to do things that are worth while.

37. The family invited me to join them on a three weeks' automobile trip, which I was glad to accept.

38. He was generous and thoughtful; for he was always helping some one giving both time and money.

39. He should be told the club's grievance against him and given a chance to redeem himself, instead of our dropping his name from the roll of members.

40. Let us do what we can to advance the cause; we should let slip no opportunity of impressing its importance upon our citizens.

41. He announced that all unsold tickets be brought to the office; and that all pupils who had not yet obtained their tickets could do so at the close of school.

APPENDIX C

CAPITALIZATION AND PUNCTUATION

243. General Rules for the Use of Capital Letters.

1. The first word of every sentence, of every line of poetry, and of a direct question or a direct quotation (except a mere phrase or a part of a sentence) begins with a capital letter.

2. Proper names of persons, places, rivers, mountains, races, sects, holidays, events of historical importance, epochs of time, ships, etc., begin with capital letters.

Philadelphia, Presbyterians, Republicans, Battle of the Wilderness, the Maine, the Reformation.

3. The names of the days of the week and months of the year — but not the seasons — begin with capitals.

Sunday, September, winter.

4. Names applied to Deity, and personal pronouns referring to Deity when their antecedents are not expressed or when there might be confusion of antecedents, begin with capitals.

5. Adjectives derived from proper names begin with capitals.

Tennysonian, American.

6. The pronoun *I* and the interjection *O* are always capitalized.

7. The first word and every important word in the titles of books, chapters, essays, etc., begin with capitals.

Mill on the Floss. Sir Roger at Church.

8. Titles of rank and honor used in connection with proper names begin with capitals. When the title is used without the proper name, it is capitalized only in the case of high officials.

(1) Rear-Admiral Dewey.

(2) The alderman from the fifth ward.

(3) The report was sent to the Secretary of War.

9. The words *north*, *south*, *east*, *west*, and their compounds (*northeast*, etc.) and adjectives (*northern*, etc.) begin with capitals when they refer to sections of the country, but not when they simply denote direction.

North and South celebrated the event.

10. Words denoting kinship, as *father*, *mother*, etc., are capitalized when used without the possessive pronoun and when used with a proper name.

Mother and Father thought Cousin Frank's absence would better be reported to Uncle John and my aunt.

11. Names of personified objects should begin with capitals.

O, ye Fountains, Meadows, Hills, and Groves.

244. General Rules for the Use of the Comma. The comma is used to indicate in the sentence a slight pause or break in thought; an omission of words essential to the grammatical structure; or the separation of parenthetical words not essential to the grammatical structure. In its office of separation, the comma denotes a lesser degree of separation than the

semicolon, which in turn marks a lesser degree of separation than the colon.

The comma is used

1. To separate words or phrases or clauses in the same construction forming a series, unless all connectives are expressed.

To the memory of the man, first in war, first in peace, and first in the hearts of his countrymen.

NOTE 1. When in a series the connective is used between the last two members only, it is customary to precede the connective with a comma, as in the above example.

NOTE 2. When the phrases or clauses in a series are long and complicated, the semicolon, instead of the comma, should be used to mark the separation. See, for example, the punctuation of the first complete sentence in § 244.

2. To set off from the rest of the sentence, words or expressions used in apposition.

They had established a republic, the first republic of the Orient.

3. To separate from the rest of the sentence, a brief, direct quotation or question.

He shouted, "Are you coming?"

NOTE. If the quotation is long or formal, a colon or a colon and a dash are used.

4. To mark the omission of words grammatically essential.

Go to-night if you can; if not, in the morning.

5. To separate from the rest of the sentence, words used in direct address.

Come, pensive Nun, devout and pure.

6. To separate from the rest of the sentence, words, phrases, and clauses not essential to the grammatical structure of the sentence.

He wanted, he said, to finish his letter.

NOTE. If the parenthetical expression is long and loosely connected with the rest of the sentence, dashes or parentheses are used instead of commas. Dashes indicate a closer relation than parentheses, and the present tendency is to use the dash in place of the parenthesis.

7. To separate from the rest of the sentence phrases and clauses out of their natural order.

After a brisk walk down a side street, past a few small shops and stores, past a few pleasant dwelling-places, we came into the section that we sought.

8. To separate from the rest of the sentence, a nominative absolute construction and expressions used independently.

To tell the truth, I was frightened.

The machine having refused to go, they continued their way on foot.

9. To separate a long, somewhat involved subject from the predicate.

What seems a kind of temporal death to people choked between walls and curtains, is only a light and living slumber to the man who sleeps afieid.

10. To separate from the rest of the sentence, clauses, except such as are restrictive.

The old house, in which we had lived for many years, was torn down.

On the side of the Green that led towards the church, the broken line of thatched cottages was continued nearly to the churchyard gate.

NOTE. The clause "that led towards the church" is restrictive.

If he had made any sign of disapproval, they would have turned back immediately.

NOTE. The comma may be omitted if there is a close connection between the clauses. But in the case of the purely descriptive relative clause the comma is necessary, as after *moon* in this example:

And when again the iron door closed, there reappeared the light of the half-full moon, which vainly strove to trace out the indistinct shapes of the neighboring mountains.

11. To separate the members of a compound sentence.

At this corner Suydam turned out of the side street, and went down a street no wider, perhaps, but extending north and south in a devious and hesitating way not common in the streets of New York.

245. Uses of the Semicolon.

1. The semicolon is used to separate the members of a compound sentence, when they are complex in structure or not closely related; when commas are used within the members; or when the connective is omitted.

As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but, as he was ambitious, I slew him.

What he saw did not strike him as pitiful; it did not weigh him down with despondency.

NOTE. When the members of a compound sentence are short and very closely connected, the comma is used, even when connectives are omitted.

I spoke, I thought, I regretted.

2. The semicolon is often used before *as*, *namely*, *that is*, *for example*.

3. Clauses in a series all having the same dependent construction are separated from each other by semicolons.

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness.

246. Uses of the Colon.

1. The colon is a mark of anticipation and is used to introduce a long formal quotation; an enumeration; a series of expressions explanatory of a general statement; or a statement formally introduced by such words as *thus*, *as follows*, *these*, *this*.

Adjective relative clauses are of two kinds: restrictive and non-restrictive relative clauses.

The epitaph on Shakespeare's tomb is as follows:

Good friend, for Jesus' sake forbear
To dig the dust enclosed here;
Blest be the man that spares these stones
And cursed he that moves my bones.

We read the following: Milton's *Minor Poems*, Macaulay's *Life of Johnson* and Shakespeare's *Macbeth*.

2. If the members of a compound sentence contain semicolons, they may be separated from each other by colons.

It is too cold; the walks are too treacherous: we will wait till conditions are more favorable.

3. A statement added to a sentence already complete, with no introductory connecting word, is preceded by a colon.

The Beautiful is higher than the Good: the Beautiful includes the Good.

247. Uses of the Period.

1. Every declarative and imperative sentence is followed by a period, which indicates a complete grammatical unit.

2. A period follows every abbreviation; as, Mr., Dept., C. O. D.

248. Uses of the Interrogation Point.

1. The interrogation point is placed at the end of every sentence that asks a question. Sometimes, instead of being placed at the end of the sentence, it is placed after the interrogative part of the sentence.

Who is there? — What art thou? — that darest to echo my words in a tone like that of a night raven.

2. To indicate doubt, the interrogation point is placed in parentheses (?).

Geoffrey Chaucer, the first of the greater poets of England, was born in 1340 (?) and died in 1400.

249. Uses of the Exclamation Point.

1. The exclamation point is used after every exclamatory sentence and after interjections and other expressions of emotions.

But, alas! you are not all here!

2. The exclamation point is frequently used to express contempt or sarcasm.

And he is a poet!

250. Uses of the Dash. The dash is used

1. To mark a sudden change in thought or in construction.

These were thy charms — but all thy charms are fled.

2. In place of commas, to set off parenthetical expressions which have a closer connection with the rest of the sentence than parentheses would indicate.

Thenceforward you have the whole evening — the whole night, if needful — to ransack the treasures of the house and to make good your safety.

3. To set off an appositive or a supplementary word or phrase added for purpose of emphasis or of explanation.

His features were plain, but not repulsive — certainly not so when lighted up by conversation.

My punishment was the cruelest mortification — neglect.

4. The dash may be used with the colon before a direct quotation, an enumeration, or a statement formally introduced.

The lines you mean are : —

. . . daffodils,
That come before the swallow dares, and take
The winds of March with beauty.

There are three degrees of comparison : — positive, comparative, and superlative.

5. To indicate the omission of letters or figures.

The Revolutionary War lasted from 1775–1783.

6. Between words and groups of words to indicate hesitancy or strong emotion.

Yes — no — that is, if you are perfectly — perfectly — will — willing.

NOTE. Do not make the dash do duty for other marks of punctuation. The dash has its distinctive use and should not be misused.

251. Uses of Quotation Marks.

1. Quotation marks are used to indicate all direct quotations.

"Will you," said the superintendent, "report this matter in full?"

NOTE. When the direct quotation is interrupted by a parenthetical expression, both parts of the quotation must be inclosed in quotation marks. Care should be taken to show where quoted passages begin and end.

2. When a quotation consists of more than one paragraph, quotation marks should be placed at the beginning of each paragraph, but at the end of the last one only.

3. Quotation within a quotation is indicated by single quotation marks.

"Yes, of course," she admitted, "but Father said distinctly, 'I prefer to go myself.'"

NOTE 1. For a third quotation, that is, a quotation within the one indicated by the single marks, use double quotation marks.

NOTE 2. An exclamation, interrogation point, and other marks of punctuation, in writing, are placed before the quotation marks if they belong to the matter quoted; after the quotation marks, if they belong to the whole sentence.

4. Titles of books, periodicals, musical compositions, paintings, and sculptures are inclosed in quotation marks.

Shakespeare's "As You Like It" is the play the students selected.

NOTE. In printed matter italics are often used instead of quotation marks.

252. Uses of Parentheses and Brackets.

1. Parentheses are used to inclose explanatory

matter or expressions loosely connected in thought and structure with the rest of the sentence.

After tea, when the door was shut and all was made snug (the nights being cold and misty now), it seemed to me the most delicious retreat that the imagination of man could conceive.

During those years (1777-1781) he wrote what is probably his most lasting contribution to literature.

2. Brackets are used to inclose expressions inserted in a direct quotation, but not a part of the original sentence. The expressions inserted are in the nature of explanations or corrections.

That same year [1898] he made a trip to the far East to study the problem.

253. Uses of the Apostrophe. The apostrophe is used

1. To form the possessive case of nouns.
2. To indicate the omission of letters or figures.

The calm light of the moon shone
O'er the peaceful scene.

The Class of '88 was cheered along the line of march.

3. To form the plural of letters of the alphabet, number symbols, and the like.

It is impossible to distinguish your u's from your n's.

254. Uses of the Hyphen. The hyphen is used

1. Between the parts of a compound word. For example: dog-kennel.

2. To indicate the division of a word at the end of the line. For an example, see the sixth line on page 365.

EXERCISE 55

1. Bring to class a newspaper or a magazine article, the punctuation of which you are prepared to criticize.
2. In your reading find illustrations of the different uses of the colon, semicolon, dash, and quotation marks.
3. Compare the punctuation used in any two magazines, for instance, *The Atlantic Monthly* and *The Outlook*, and note any differences you may discover.
4. Compare the punctuation used in two local newspapers and note the difference.

APPENDIX D

COURSE OF STUDY

Some teachers of English do not use a textbook in the third and fourth years, preferring their own selection of materials of instruction and their own distribution of time. For the teacher of extensive experience this may be economy of effort. The teacher with less experience will usually find it convenient and profitable to use the materials of a textbook. But the order in which these materials are used and the relative emphasis placed upon the various chapters and subdivisions will necessarily vary with the purposes of the teacher and the capacity of the class.

The following outline is therefore merely suggestive.

THIRD YEAR

A. COMPOSITION.

1. Study Appendix A, Letter Writing, and Appendix C, Capitalization and Punctuation, giving such drill on the mechanics of writing as your class may need.
2. Word study, Chapter I.
3. The sentence. Use Chapter II for assignment in connection with the weekly compositions; emphasize the different kinds of sentences, and illustrate from the literature read.

4. The paragraph. Use Chapter III in connection with assignments in Chapter IV, Oral Expression, and with assignments in written composition.
5. Narration and description. Assign Chapters V and VI in rapid review of these two forms of composition.
6. Exposition. Chapter VII may form the greater part of the composition work of this year. Give special emphasis to the oral practice. Make appropriate assignments from Chapter IV. Review pp. 392-396, Book I.

B. LITERATURE.

1. Study Chapter IX, §§ 164, 165, 169-173 inclusive. Review §§ 167, 168. Make applications to books and authors read.
2. Study Chapter X, §§ 179-185 inclusive, §§ 194-199 inclusive, and §§ 201-203 inclusive. Make applications to the literature read.
3. Use Chapters XI and XII for reference with special assignments as required by the literature read.

FOURTH YEAR

A. COMPOSITION.

1. Written composition. Use Chapters II and III for assignments in connection with written composition. These two chapters will serve as a thorough review on sentence

and paragraph structure. Appendix B may be used throughout for drill.

2. **Argumentation.** The chief emphasis of the year may be placed on Argumentation, Chapter VIII, with continual practice in formal debate. Review Chapter IV on Oral Expression.

B. LITERATURE.

1. Review Chapters I and II.
2. Study Chapter IX, with special applications to the books and authors read.
3. Study Chapter X.
4. Use Chapters XI and XII for special assignments and for reference as occasion arises through the literature read.

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